

The AMERICAN ORGANIST

VOLUME 3

JULY 1920

NUMBER 7

T. SCOTT BUHRMAN, F. A. G. O.

Editor

TWEEDLE DUM
TWEEDLE DEE (228) EDITORIALS

AMERICAN GUILD OF ORGANISTS

CHARLES N. BOYD'S PAPER ON "LITERATURE" (231)
THE CONVENTION RECITALS (253).....ROLAND W. DUNHAM
THE CONVENTION PAPERS (255).....OSCAR FRANKLIN COMSTOCK
EXAMINATION REQUIREMENTS FOR 1921 (258)

BIOGRAPHICAL SKETCH (245)
RAY HASTINGS

CHURCH SERVICE PROGRAMS (260)

CLOUGH-LEIGHTER'S LATER PERIOD (238) LATHAM TRUE

CONTRAPUNTALLY (249) CARL PAIGE WOOD
TWO-PART WRITING

EXAMINATION REQUIREMENTS OF THE GUILD FOR 1921 (258)

FRENCH ORGAN CASES (234) ERNEST E. ADCOCK

IMPROVEMENTS (261)
TUTTI PISTONS
PISTON MASTERS

LITERATURE OF ORGANS AND ORGAN MUSIC (231) . . CHARLES N. BOYD
(GUILD CONVENTION ADDRESS)

MUSIC SUPPLEMENT (248)
LET THE WORDS.....NORMAN LANDIS

NEWS AND NOTES (262)
GUILD CONVENTION PAPERS (255).....OSCAR FRANKLIN COMSTOCK
GUILD CONVENTION RECITALS (253).....ROWLAND W. DUNHAM
GUILD EXAMINATION REQUIREMENTS FOR 1921 (258)

ORGAN PLAYING (251) HOPE LEROY BAUMGARTNER
PEDAL ETUDES

PIPES OF HASKELL PATENT (243)
REEDLESS CLARINET

RECITAL PROGRAMS (260)

REPERTORY

CLOUGH-LEIGHTER'S LATER PERIOD (238)
EASY ANTHEMS FOR QUARTET OR CHORUS (256)
BARTLETT'S "O EYES THAT ARE WEARY"
GAUL'S "LOOK YE SAINTS"
LESTER'S "I WILL LAY ME DOWN"

REVIEW'S (261)
NEVIN'S "PRIMER"

SALARIES (247) ROWLAND W. DUNHAM

Copyright 1920 THE AMERICAN ORGANIST All Rights Reserved
COPY 20 CENTS \$2.00 YEARLY (CANADIAN \$2.25; FOREIGN \$2.50)
THE WORLD BUILDING NEW YORK, N. Y.

Volume 3, No. 7

The American Organist

Page 227

Editorial Reflections

Tweedle Dum

POLITICS is by this time either dull and uninteresting or it is grossly exaggerated; and the only reason you and I pay twenty-five cents for six cents worth of sugar is that we have not given politics its right place in the catalogue of subjects that arouse our investigations. Politics concerns you and me only indirectly because we do not make a profession of it, and the only time we take it seriously is when we find ourselves in a little canvas booth alone with a ballot and the bad English that percolates through the canvas as the politicians discuss politics. The ballot we find printed in proper alphabetical order; we select a few names that look as though they had good American gentlemen attached to them, mark an X after them, and then go on about our business as though nothing had happened. The X stands for the exceptionally bad business methods of the Government's affairs. And the refrain goes Tra-la.

But with the politicians 'tis a different matter. They make a living by it and they do not intend that you and I shall interfere with their private bank accounts—excepting of course, my dear Sir, that we may help raise them; we may, yes; and we do.

You and I make our living in the organ profession, and we also make the living for the organ builders and the publishers of organ music, so we do pretty well; but, like the politicians, we ought not to allow him and her and them to interfere with our private bank deficits. Just now the organ is about to come into its own, providing those well meaning but perverted souls are not allowed to interfere with it, souls who go about the world telling it about some imagined vastness in the difference 'twixt tweedle dum and tweedle dee when there's no difference at all.

The thing that makes the organ a success in the theater is the organist's desire to present attractive music in an attractive way. He has the same human beings in his audience, and very often he has the same registers in his organ, and he must play the same subservient part in the program. The thing that has made the organ a corpse in the church is the

desire on the part of the organist to present "religious" music—we will come to that on another page.

The war between staccato and legato is almost won, and if we can stop the mouths of the foolish, it will be won in less than another decade, but just now they are telling us that the organ when played at its best in the theater is a success, but that if played that way in church it would be the unpardonable sin or something equally terrible. Even the professional "critics" are tumbling into this blunder and it is high time that we tumble them out of it before the idea is spread broadcast. Compare the finished product of an orchestral rendition with that of a church organ, and then take your choice. For example take the opening chords of Finlandia or the New World Largo: the orchestra steps from one chord to the other with absolute legato and yet with perfect staccato, or disjointed, effect, because with hardly a single exception it is impossible for any of the orchestral instruments to sound the two notes of the two chords simultaneously; but with the organ both chords could be held down simultaneously all day long and well into midnight without damaging the organ any, and the result of all our striving after legato is that we have got a great plenty of it more than we need, so that in the organ's rendition of the chords we hear the chord on A pass into a horrible jumble as the Chord on B strikes speaking depth before that on A has been released to the silent point, and after we get through this little AB jumble we hear the chord on B, and it sounds good to hear just one chord all by itself again, even though the agony was only for an instant; extracting a troublesome nerve hurts just for a moment, but that is no comfort in the majority of dental chairs.

The mission of the church is as much misinterpreted as the mission of the theater is maligned. In the one case they took the attitude that the only way to get humanity into heaven was to scare it there and make life so restricted and solemn that we would all be glad to get out of it; in the other case they considered the theater as an invention of the devil for either displaying the nether

limbs of the daughters of Eve or, at best, for the entertainment of the more or less tired business humanity. The perverted theater is not to endure for there is an eternal war against it which waxes hotter with every upward step of humanity; and the misinterpreted church will not endure because there is an eternal neglect meted out to it with every upward step of humanity nearer the light.

The true mission of the theater is not to entertain, nor is it to instruct; its actual mission in this world of ours is too complicated to be defined in a sentence or in a paragraph. It is somewhat kindred to the oil that makes machinery possible; it is the brook that makes the river possible; it is the moss that carpets the forest for camping parties; and it is the noise that makes Niagara mighty.

As a fitting part of this theater program it is impossible but that music should occupy as prominent a place as the spoken language. But the theater musician has taken music practically to heart and has not been encumbered with any false ideas of dignity and holiness. Less than a month ago a neat increase of forty percent was added to the salaries of the musician—in the theater, I mean—so that to-day the minimum salary of the musician (in the theater, remember) is seventy dollars a week and no rehearsals without extra pay. Now this increase is only in salary, not in earnings, and the unfortunate part of it is that it was engineered by labor leaders and did not spring from any principles of justice or need, and sooner or later the ill effect of the whole thing is going to strike home and the musicians will pay up quite properly for this latest extortion. The immediate effects, if any will be apparent on the surface, will be in poorer preparation of music programs, in fewer really big works undertaken, in very few new works being learned, in paying a premium on a man's ability to read not at sight but at tenth rehearsal sight, and in fewer musicians in orchestras and hence cheaper results; and ultimately the public will deal with this sort of high-handed extortion just as it is ever so slowly learning how to deal with high-handed profiteering.

It's too bad to have unpleasant things to talk about in a pleasant summer, but then it's vacation time, and vacations are

always made up of unpleasant things we would not tolerate during the rest of the year. And now the unpleasantness of unionism's extortion—and it is extortion; the labor leaders, by the help of laborers who once were helpless only because a Government refused to fulfil all its proper functions, have bound the civilized world by chains that are stronger and more merciless than any ever used in Tower of London days—has clouded the lesson we should learn from the successful theater organist's method. But there is yet hope; the same government is refusing to fulfil all its protective functions for the commerce of our land and us the common people, and since the land cannot exist without commerce or without us common folk, there will be another evolution, and the next time we will come out on top; let us hope it will be a just and honest top, generously instead of selfishly attained, earned instead of extorted.

Tweedle Dee

PEOPLE who rush into print now-a-days with the glib discovery that the organ in the theater is very fine when it's well played, and that when it's well played in the theater it is nothing like the organ in the church, are going to cause you and me a great trouble. There's a vast difference, say they, 'twixt tweedle dum and tweedle dee. I must admit there is, unfortunately. That's why I pay to go to the theater. But inherently they are both one and the same instrument and the technic that makes one a success is one and the same technic that would make the other a success; the only difference is in the literature that is used, and manifestly that would be as different 'twixt church and theater as between the music scored for one of those awful Max Sennett "comedies" and that scored for the masterpiece "Humoresque."

Of course the trouble with the church organ is the attitude of the average man toward the church service. Instead of being planned for the good of man, the church service is theoretically, and with high egotism, I believe, planned to please and entertain the Almighty. Now just think of trying to entertain and pacify the Almighty with a Stainer anthem and a Bach fugue. Think we that God cares

particularly what you and I do between the hours of 11 and 12:30, and 8 and 9:30 on Sundays? How about our Mondays and Tuesdays? If I were a god, and they tell us both you and I were made after the image of God, I would not bother to keep track of you on Sundays in broad daylight or early evening, but I'd keep an eye on you after dark, and on Monday and Tuesday when you were being paid to work for some other person; I'd want you to do the square thing and earn your money. What you would say would not amount to much; it's what you would be doing all the while.

The church has hired the most brilliant speakers it could get to tell you and me that we were on the road to perdition to be burned with the fiercest fires imaginable for all eternity unless we should do as the church thought we ought to, and the result in the big cities, which always are the forerunners of the country places, is empty pews. A few wiser churches spend almost as much on music as they do on oratory, with the result that when the choir takes charge of a service the auditorium is filled. The Rivoli is a motion picture house but it spends more on music than on pictures. If New York City had ten churches out of its thousand that were as successful as the Rivoli and as influential in moulding the lives and habits of people, there would be such a revolution in the old town that the Methodist preachers all over the rest of America would stop telling their congregations what a wicked place New York is; incidentally they also would stop coming here for their vacations, and that would be a relief.

The only way God has ever manifested himself in the world, so far as I can honestly detect, is as a God who loves mercy, who works hard and takes a keen interest in achievement, who chooses as his toys the thunder and lightning, the volcano and the glacier, who laughs with the rippling brook and whose rest is as serene and peaceful as the snow covered December fields. But as a god of the heathen, one who is tickled to death over signs and ceremonies, forms and emblems, who inspires the tortures of the Hindu and the contortions of the "holy men" of India, He has never appealed to sane humanity. In spite of all this the church centres its effort on "preaching

the gospel" to educated men and women who have already read it enough times to know it backwards. The great diversion of the church service is to concoct an oratorical half-hour on some occurrence of the ripe old age of four or six thousand years. The teachings of Christ contained in the four Gospels are the only safe and eternal guide to this present life we ever had and I would not attempt to detract from their importance, but to take the Old Testament, or the New for that matter, and sit down and chew about its plots and scenes, its acts and actors, its curtains and bell-hops, seems to me a crazy way to make this world a decent place to inhabit.

And this is where the trouble comes. We try to fit "religious" music to a jazz-band program. In a program where the main feature (the minister avers it and the congregation concurs, so we might as well make the best of it) is no more "sacred" or worshipful than a tom cat on a back fence, we come solemnly along with the most solemn music we can find, in the hope that it will be "religious" and "worshipful" and point a congregation to God when it can't get its gaze a bit higher than the pulpit desk. Mix benzine and fire together and the mixer goes to meet his God, but mix devotion and worship together with foreign engredients and the mixer creates a comedy-farce, for they won't mix. We cannot alter the character of the sermon or the service, but we can alter the character of the music we try to fit to it. Let's be sensible about it. Maybe we can help increase the popularity, and therefore also the influence, of the church among men.

'Twixt tweedle dum and tweedle dee there is no difference. The same humanity that fills the theater fills also the church; the same humanity that depends on the theater for its fuller life, depends also upon the church for that same fuller life; the same God that tolerates the theater tolerates also the church and lets mankind make a muddle of them both most of the time; and the same wholeheartedness and plain dealing that characterizes the theater ought also to characterize the church. If joy cannot be injected into religion, then let's give up our religion and make earth a fit place to live in eternally.

Literature of Organs and Organ Music

CHARLES N. BOYD

IN BROWSING on the literature of music one gets the general impression that the organ herbage is luxuriant and abundant, that its flavor is full fine, that nourishment for old and young can easily be derived from convenient sources. But try such a diet exclusively for a few weeks, and this lovely general impression proves somewhat of a mirage. One's thought becomes saturated with quintadenas, legato, the inadequacy of American pedal organs, mounted cornets, gedackts and gedeckts, choral preludes, mixtures, the colorists, plain-song, pistons, the importance of rests, Pachelbel, consoles, and other items too numerous to mention. The authors who discuss organ building make slight reference to music, which is proper, as they are concerned only with the production of ideal instruments for musicians. The musicians seem to divide their attention largely between advising the organ builders of their shortcomings, and providing instruction for the youthful organ student. All these are praiseworthy aims, but they are chiefly responsible for the limited size of the average organist's library. The books in general remind one of the story concerning the boy who, at an early age, was specializing on moths. Feeling the need of instruction, he started out to find a book on the subject. On the strength of the title page which he saw in a bookseller's window he invested his entire savings in one volume, "The Young Mother's Complete Guide." The purchaser of a book on some organ subject is not apt to get quite such a shock as this youngster must have experienced, but one is apt to find the organ book representative of three or four general types which are by this time rather well-worn.

Let us glance first at books on organ construction. The list is headed by the two elaborate volumes of George Ashdown Audsley entitled *THE ART OF ORGAN-BUILDING*. These two volumes total over 1300 pages, and, as the author claims, "form a comprehensive, historical, theoretical and practical treatise on the tonal appointment and mechanical construction of concert-room, church and chamber organs, profusely illustrated."

Not every organist or builder is in sympathy with Dr. Audsley's personal theories on organ subjects, but regardless of individual opinions it must be granted that he has gone into the subject of organ history and construction with an interest and thoroughness that are seldom equalled. His latest book, *THE ORGAN OF THE TWENTIETH CENTURY* (Dodd, Mead & Co., 1919, \$7.50) is a volume of over 500 pages on "all matters relating to the science and art of organ tonal appointment and divisional apportionment with compound expression."

A work which long held a deservedly high place was Hopkins & Rimbault's *THE ORGAN; ITS HISTORY AND CONSTRUCTION*. Originally published in 1855, it was revised in 1870. Now mainly of historical value, it is still a mine of information, and has been industriously worked by more than one generation of younger authors. *THE RECENT REVOLUTION IN ORGAN BUILDING*, by George L. Miller (New York, Charles Francis Press, 1913, \$1.00), discusses modern developments, with special reference to the inventions of Hope-Jones.

THE MODERN ORGAN, by Ernest M. Skinner (H. W. Gray Co., 1917, \$1.25), is a clear statement of certain important matters from the viewpoint of a successful builder. The explanations concern only the modern instrument or recent theories. William H. Clarke's *OUTLINE OF THE STRUCTURE OF THE PIPE ORGAN* (Ditson, \$1.50) enjoyed considerable vogue in its day, but is now over forty years old, and thoroughly antiquated. A rather long list of books on organ building might be quoted without adding much to the organist's store of information.

Turning to the historical department, we find first A. G. Ritter's *ZUR GESCHICHTE DES ORGELSPIELS* (Leipzig, 1884; paper \$6.65), one of the most widely accepted and quoted accounts of the organ and organ music up to the beginning of the eighteenth century. It is in two volumes, the first consisting of text and the second containing 136 musical examples.

THE STORY OF ORGAN MUSIC, by C. F. Abdy Williams, is one of the well known "Music Story Series" (Scribner's, \$1.25).

The author devotes 124 pages to the history of the instrument, form in music, Italian and German organ music, up to J. S. Bach. After him come chapters on French, Spanish, English and Dutch organ music. Smart, Best and Stainer are the last English representatives mentioned, and evidently no American organists or composers existed for Mr. Williams in 1905. In spite of this and other shortcomings the book is worth a place in the organist's library, as a general summary of organ music.

CATHEDRAL ORGANISTS, by John E. West (Novello, 1899, \$1.75) provides a lot of information concerning early English organists—not all dry history by any means. Dr. Tye was a “peevish and humorous man;” an inebriate organist named Mudd burst out in song during a sermon in Lincoln Cathedral, and at Rochester seven anthems had been in rotation on Sundays for twelve years.

A book which imparts a certain amount of information in a curiously verbose and haphazard style is Henry C. Lahee's *THE ORGAN AND ITS MASTERS* (L. C. Page & Co., 1902, \$1.60). The relative space assigned to many persons and subjects is entirely out of proportion to their importance, and the author was evidently guided more by the material at hand than by a clear perspective of the work in hand.

A rather curiously written book is H. Heathcote Statham's *THE ORGAN AND ITS POSITION IN MUSICAL ART* (Chapman & Hall, London, 1909). It discusses organ structure, playing, acoustics, Bach and Mendelssohn, and the organ in oratorio and church, and closes with a chapter on W. T. Best and his playing. The author does not hesitate to announce his opinions boldly, and a considerable amount of chaff conceals some good wheat.

Summaries and descriptions of organ music might begin with the Kothe-Forchhammer *FÜHRER DURCH DIE ORGEL-LITERATUR* (Leuckart, \$1.00), which has been brought down to 1909, perhaps later. In many respects it is a desirable catalog of organ music, with nearly 400 pages of titles and brief notes on important compositions. Naturally it is strong on German works; the Frenchmen are fairly well treated, better than the English (Best's orchestral transcriptions are

not mentioned); the Americans are mostly ignored.

Pirro's *JOHANN SEBASTIAN BACH; THE ORGANIST AND HIS WORKS FOR THE ORGAN* is available in an English translation by Wallace Goodrich (Schirmer, 1902, \$1.25). Widor contributed the preface. Of the smaller books on Bach this is one of the most valuable, especially as it is concerned almost exclusively with the organ works.

The organ works of Mendelssohn have had a special attraction for the writers on organ music, and these works have a full share of attention. Dr. Charles W. Pearce's *ON MENDELSSOHN'S ORGAN SONATAS* (G. Schirmer, \$1.25) is one of the most valuable and readable analyses. J. W. G. Hathaway's *ANALYSIS OF MENDELSSOHN'S ORGAN WORKS* (Reeves, \$1.80) is more formal and less informing.

One of the best books we have is Wallace Goodrich's *THE ORGAN IN FRANCE* (Boston Music Co., 1917). Mr. Goodrich has not only a comprehensive knowledge of his subject, but in addition what most of the other writers of organ literature lack, an attractive literary style. From the study of this book one not only gains a clear idea of French practice in organ building, but also the fundamental ideas which govern the adaptation of French organ music to specifications of other countries. Mr. Goodrich has the rare faculty of writing with enthusiasm and yet impartially, and his book can be recommended as one of the most informing and delectable on our list. Really this book is more complete than such a work as A. Cellier's *L'ORGUE MODERNE* (Paris, Delagrave, 1913). An interesting essay is Albert Schweitzer's *DEUTSCHE UND FRANZÖSISCHE ORGELBAUKUNST UND ORGELKUNST* (Breitkopf und Hartel, 1906), in which the author shows a rather strong preference for French methods of construction and playing.

J. I. Wedgwood's *DICTIONARY OF ORGAN STOPS* (Vincent Music Co., London, \$2.50), first published in 1905, has already reached a fourth edition. It is a note worthy book, evidently written with real enthusiasm, and the author not only describes stops in more or less detail, but quotes examples from many organs and often provides historical and etymological notes. Another *DICTIONARY OF THE*

ORGAN, devoted almost exclusively to stops, specially those of Continental organs, is Carl Locher's, which is now available in nine languages and Braille type for the blind. The English edition is translated from the fourth German edition of 1912 (Dutton, N. Y., \$2.00).

Perhaps general methods of organ instruction are responsible for the considerable number of books on accompanying and registration, or perhaps it is because the average organ student dispenses with a teacher at such an early stage. At any rate, one of the best small books for the average organist's library is John Matthews' *HANDBOOK OF THE ORGAN* (Augener Edt. No. 9214, \$1.00). In 200 pages the author has managed to condense a historical sketch, the essentials of organ construction, some elementary organ lessons, advice for registration, specifications, glossary, numerous biographies, and a guide through organ literature. In the latter detail the Augener publications are somewhat favored; in all other respects the author has been notably impartial, and quite up to date (1887). Readers who wish to test their knowledge of this book may do so by a supplement, 100 *EXAMINATION QUESTIONS FOR ORGAN STUDENTS* (Augener, 10114, 25 cents).

E. Minshall's *ORGAN, ORGANISTS AND CHOIRS* (Curwen, \$1.00) is planned for young English Nonconformist organists. It has some good suggestions, but is much better adapted to English conditions than to ours. Organists who desire expert advice on the playing of liturgical services find a concise and authoritative exposition in Dr. J. Frederick Bridge's *ORGAN ACCOMPANIMENT OF THE CHORAL SERVICE* (Novello's Music Primer, two shillings). A much more pretentious book is A. Madeley Richardson's *MODERN ORGAN ACCOMPANIMENT* (Longmans, Green & Co., \$2.50). As the author explains at the end of the book, he has attempted to show the possibilities open to the skillful player, but there is a dangerous tendency to over-ornamentation if the reader became too much impressed with the vistas pictured in these 200 pages. Niedermeyer and D'Ortigue's *GREGORIAN ACCOMPANIMENT* is available in an English version by Wallace Goodrich (Novello, 1905, \$1.50).

Arthur Page's *ON ORGAN PLAYING*

(Vincent Music Co., \$1.50) has the subtitle "Hints to Young Organists," and in some ways offers good suggestions. It is, however, rather old-fashioned and cannot compete seriously with more complete and up-to-date treatises.

One of our earliest American books for organists is Dudley Buck's *ILLUSTRATIONS IN CHOIR ACCOMPANIMENT*, with hints in *Registration* (Schirmer, \$3.00), which dates from 1877. Unfortunately this work is completely antiquated, both as regards organs and the material of the illustrations, but the foundation principles are still good, and the style is quite fascinating. It would be well if some competent person would compile a parallel work for modern organs and music, going into the subject with much the same attention to detail that characterizes Buck's 175 large pages.

A book which experience has proved a boon to students is Clifford Demarest's *ORGAN ACCOMPANIMENT* (H. W. Gray Co., 50 cents). It is the most concise, direct and edifying work of the kind we have yet encountered, and provides exactly the information the organist needs in his first accompaniment studies. It forms the ideal introduction to the longer and more elaborate works mentioned in this connection. Dr. A. Eaglefield Hull's *ORGAN PLAYING: ITS TECHNIQUE AND EXPRESSION* (Augener, 1911, \$2.00) is addressed "to organ students who esteem *rightly* their high vocation." It is replete with valuable suggestions for touch, fingering, tone color and style, and the excellently chosen musical examples cover a wide range of the best classic and modern organ music. Dr. Hull's fluency sometimes leads to such statements as "organ composers, like good vocal writers, usually frame their pedal passages so that they flow easily from the feet," but he is an enthusiast on his subjects, always in touch and sympathy with the most modern achievements, and this book must be regarded as one of the most illuminating of its class.

A recent book of great practical value is Everett E. Truette's *ORGAN REGISTRATION* (C. W. Thompson & Co., Boston, 1919). Written by one of the well-known founders of the A. G. O., and dedicated to the Guild, it has in its favor several important points. First of these is its unusual fulness of detail; not many

organists would have the patience to write 257 pages of such explicit explanation. It is thoroughly practical, the examples chosen being from music that is generally used, and the directions cover all sizes of organs from one manual upward. It is conservative and sensible, suggesting abundant variety without inspiring a desire for sensational effects, and though evidently planned for students the book is a fine reminder to older organists who have grown attached to certain convenient combinations.

The very latest book on organ registration is Gordon Balch Nevin's *PRIMER* (Oliver Ditson Co., 1920, \$1.50), which is a helpful and well-written book for students. Its particular feature is the absence of directions for the use of specifically named stops, and the insistence upon listening to tonal results from the pupil's first lesson.

The first book, apparently, of what will doubtless develop into a literature of its own is *MUSICAL ACCOMPANIMENT OF MOVING PICTURES*, by Edith Lang and George West (Boston Music Co., 1920, \$1.25). This little manual contains much of value to church as well as theater organists; such as the chapters on Mental Alertness, Improvisation, and Modulation. The suggestions for the repertoire would certainly have proved fatal to an organist had they been propounded fifty years ago. As a matter of course the question of registration is viewed from several new angles, and in place of the "Great to 15th" style we have recommendations of combinations for suspicion, hatred, cruelty, horse-races, and views from an aeroplane. This book is well worth reading.

We should also include the volumes of recital program annotations put forth annually by Messrs. Heinroth, Baldwin, Quarles and others. These brief notes represent a lot of research, and are often extremely fortunate and clever in their wording. Some one would do organists a favor by compiling a volume of this

material in convenient arrangement as a commentary on the best organ music.

In addition to these books, devoted exclusively to the given subject, must be mentioned such indispensables to the organist's library as the Spitta Bach biography, the two Schweitzer volumes, and Parry's book on Bach; the preface and notes to the Widor-Schweitzer and new Novello and Peters Bach editions; d'Indy's life of César Franck; "The Science of Musical Sounds," by Dayton C. Miller; and the larger musical dictionaries, of which Grove's is doubtless the most useful to the organist.

A large part of the valuable organ literature is found in detached magazine articles, such as Harvey Grace has been contributing to the *Musical Times* (and are now being published in book form), and such as we find in the excellent American organ magazines we enjoy each month. To go into an extensive discussion of this material is beyond the province of this paper. We only wish that some of the men who do this excellent work would undertake it on a larger scale. Perhaps some of these days the busy men who could write such books will be encouraged to undertake the task, and the organist will have the opportunity, as yet all too rare, to have mental refreshment without so many pertinent suggestions as to organ building, registration, or choir accompaniment. It has been a pleasure to note that some of the best books mentioned are the work of Americans. Let us hope that our own musicians and writers will be given incentive to add important works, and build up a real literature around the organ and its music.

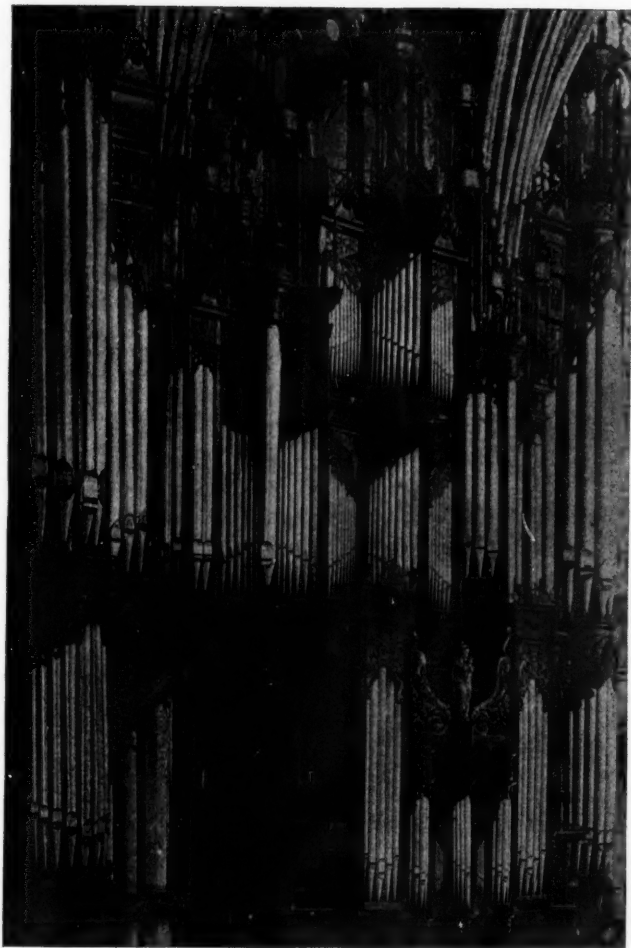
Note—This comprehensive article was prepared by Mr. Boyd for and delivered by him before the A. G. O. Convention in Oberlin, June, 1920, and is herewith printed in response to the wish of the Guild assembled in Convention, a wish duly presented by a motion and carried by vote. THE AMERICAN ORGANIST gratefully acknowledges the compliment thus paid it by the members of the Guild who attended the Convention and wished to see this article, a most scholarly result of painstaking and thorough investigation, permanently preserved in its columns. —Ed.

French Organ Cases

ERNEST E. ADCOCK

○ **F** ALL countries France is undoubtedly the richest in old and elaborately carved organ cases. Of these the most an-

cient are the examples to be found in the Cathedrals of Amiens, Chartres, Strasburg, Perpignan and St. Brienc, and in the churches at Goresse (near Paris),



CHARTRES CATHEDRAL

Hombleux (Picardy), Le Grand Andely (department of Eure. Normandy), St. Bertrand de Comminges (S. France), Rouen, St. Maclou, and Argentan (department of Indre, N. France).

Except Amiens, (c. 1429) and Strasbourg (1497) all these cases date from the first half of the 16th century, and the latter place is, of course, included in the list because previous to 1871 it was a French city and has now become so again.

The beautiful and extremely interesting cases at Perpignan (S. France, near the Pyrenees) and Gonesse are pure Gothic in style and the latter is elaborately decorated in colors, and some of its pipes beautifully embossed. The Perpignan example is remarkable in that its "show" pipes include some of 32 ft. pitch although its date is as early as 1504.

Strasbourg is mainly late Gothic in style but its exquisite organ gallery, culminating in a splendid carved cul-de-lampe is of earlier date. The case at Amiens is mainly Gothic, but Renaissance details have been added to it.

The Hombleux organ is Gothic in form, but some of its details are Renaissance; its general contour, in my opinion, presents an excellent example to modern architects as to the lines on which an organ case, enclosing an instrument of moderate dimensions, ought to be designed.

At Chartres (50 miles southwest of Paris, possessing the finest Gothic Cathedral in France), St. Brienc (northwest corner of France) and Le Mars Cathedrals, and in the churches at Le Grand Andely, Argentan and St. Maclou at Ronen, the organ cases are of the early Renaissance type—a style which lends itself to great sumptuousness. That at St. Maclou in Rouen is highly commended by the eminent critic, Mr. G. A. Audsley, who, however, comments somewhat severely on the grand example at Chartres. Nevertheless, generally speaking, experts—including Dr. A. G. Hill, the author of a wonderful work on "Organ Cases"—agree that Chartres vies with Tarragona Cathedral (Spain), and the Church of St. Jan at Hertogenbosch (Holland) for premier place among the organ cases of the world.

As will be gathered from the accompanying illustration, the Chartres organ is a most imposing structure, and its his-

tory* is as interesting as its appearance. The main part of the case dates from 1542-51, but it is just possible that fragments of it may have been included in an earlier organ built in 1475. The circular towers at the ends, and the adjacent flat compartments, were added about 1615 in order to make room for the growing volume of pipe-work. Last rebuilt in 1912 by the firm of Merklin & Co., of Paris, the instrument now possesses 39 registers on three manuals and pedal. It occupies the upper part of the easternmost bays of the south side of the nave, is about 40 ft. wide and 50 ft. high, and its numerous turrets rise up almost to the roof. I think readers will agree that it is a truly wonderful composition.

But besides the afore-mentioned organs—and a by no means exhaustive list has been given—France possesses many others whose cases are notable ones, viz.: Tours, Rodez and Nantes Cathedrals, and the examples to be found in the parish churches of Morlaix (department of Finistère, N. W. France), Caudebec (on the estuary of the Seine), Dieppe (St. Jacques Church), and a host of others far too numerous to mention. As an example of this later type of organ case, let the reader study the illustration of the Caudebec organ. Writing of it Dr. A. G. Hill says: "It is one of the most imposing we have seen, the oak being black with age and contrasting finely with its burnished pipes of tin. The organ occupies the whole width of the nave on the west gallery and thus only the front is presented to view. Above it is a circular window with intricate geometrical tracery and rich glass, and this forms a fine picture together with the dark woodwork inasmuch as the window allows but little light to stray through it, and consequently the elaborate towers of the organ case rise up amidst a partial gloom which is most dignified in its effect."

"Other men, other minds," however, for Mr. Audsley expresses a strong disapproval of these "piled-up" towers or canopies.

Unfortunately in about 1883, when Dr. Hill wrote the above, the musical portion of the organ by no means came up to its outward appearance, but perhaps

*An article on this organ, by the present writer, appeared in the Musical Times for July, 1913, and the reader is referred to it for fuller details.



NOTRE DAME CATHEDRAL—ST. OMER

by now that defect has been remedied. Let us hope so at least!

The Caudebec case dates from about 1620, but coming to later times, of course, the arts of organ case designing deteriorated in France as in all other countries, and although we find many striking and imposing examples dating from the 18th, and the later years of the 17th century, their details lack the purity and excellence of earlier work. Nevertheless, as has been said, they are very arresting and the better examples amongst them are well worthy of study though not perhaps of imitation. Among them may be mentioned those in the Basilica at St. Omer, Angers Cathedral, the Church of St. Pierre at Caen (department of Calvados, southeast of Cherbourg), Albi Cathedral (S. France, northeast of Toulouse), the Church of St. Wulfram at Abbeville, Narbonne Cathedral (department of Aude, near the Pyrenees and the Gulf of Lions), St. Pierre at Moissaic (S. France, near Pyrenees), the church at St. Maximin (southern corner of France, in province of Provence), and dozens of others.

Quite a typical example of French organ case of the period named is that at St. Omar. Over the left 16 ft. tower King David is depicted, and on the other side St. Cecilia, while immediately below stand Faith (with the Cross) and Hope (with the Anchor). The other figures are simply of the angel trumpeter kind, and the front of the case it will be noted is concave.

The pipe work is of comparatively

modern date and is by the famous Caillaud-Coll of Paris. There are three manuals and pedal over which are distributed 49 registers. The last named department, to our ideas, seems inadequate as it possesses only six registers, two of which are of 16 ft. pitch, two of eight ft., and two of four ft. It should be mentioned, however, that there are six registers of 16 ft. pitch on the manuals, four of which are on the Great. The instrument, as is usual in European continental churches, stands at the west end.

The organ case at Angers Cathedral, of which Mr. Biggs spoke so glowingly in another issue, is by no means one of the finest in France, and so if he was so delighted with it, what would he have thought of some of the more magnificent ones which I have attempted to describe! Apparently the present organ at Angers is the sixth which the Cathedral has possessed, and its predecessor, the case of which dated from 1542, possessed 32 ft. towers.

The late horrible war has, of course, robbed France of some of its fine organ cases, the most notable being that at Rheims. Probably also the extremely imposing cases at St. Quentin, Aire-sur-la-Lys, Noyons and others have been destroyed.

Only the fringe of the subject under discussion has been touched, but I trust sufficient has been written to arouse the interest of the readers of THE AMERICAN ORGANIST. If so, my object has been attained.

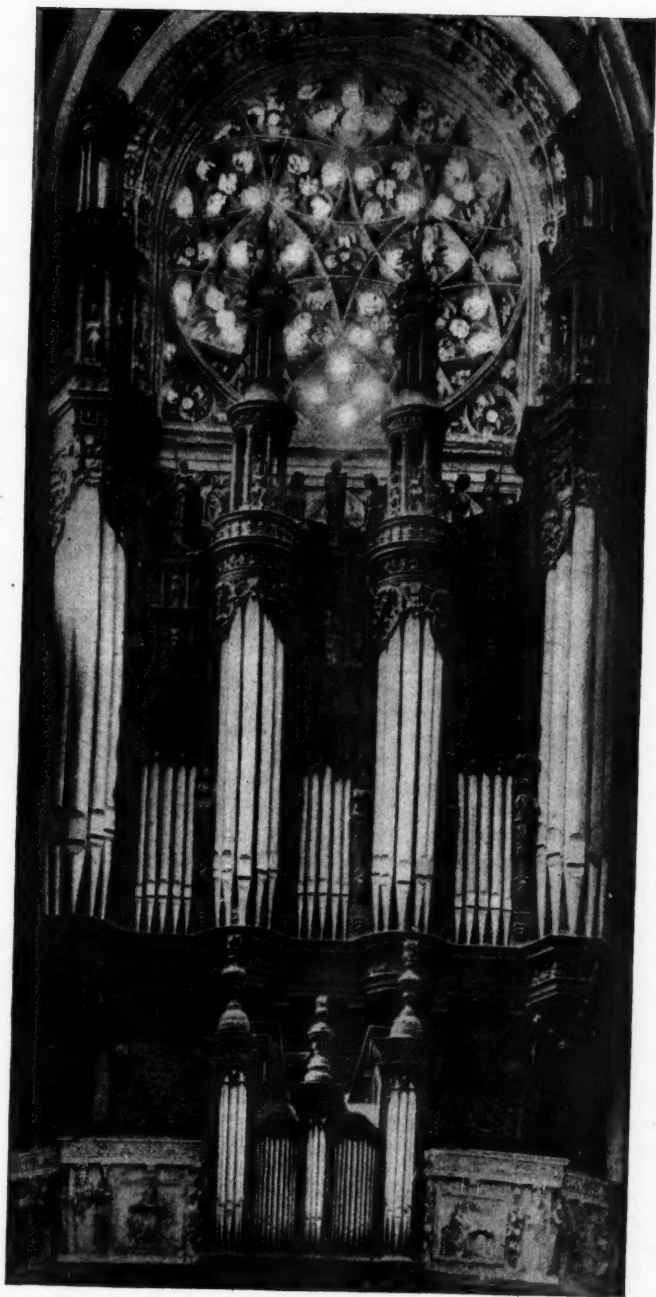
Clough-Leigher: An Impression of the Later Period

LATHAM TRUE

CLOUGH-LEIGHTER'S maturer compositions, beginning approximately with his Op. 50, have been published since 1910. They include seven settings of the Magnificat and Nunc Dimittis, in F, B-flat, C, A minor, D, G, and B-flat; four settings of the Communion service, in D, E minor, E-flat, and E-flat minor; two Christmas anthems, Sing and Rejoice, and His Glory Shall be Seen; and two Easter anthems, Christ Shall Give Thee Light (Schirmer) and Awake, Arise! Besides these there are two symphonic odes, The Recessional and The Christ of the Andes,

which, though not strictly church compositions and therefore not included in this study, are somewhat ecclesiastical in conception. The Recessional, a setting of Kipling's poem, may appropriately be used at a service of national character, as on the Sunday immediately preceding Independence Day. The Christ of the Andes, Op. 64, is Clough-Leigher's latest published choral work.

Into these compositions enters an inexplicable something that differentiates them from the anthems of the middle period. In a sense one finds that Clough-Leigher has made as rapid progress be-



NOTRE DAME CATHEDRAL—CAUDEBEC-EN-CAUX

tween the style of *The Word Incarnate*, Op. 41 (certainly one of the master-works of the middle period) and that of the three settings of the Magnificat, Op. 50 and 51, as between his early settings of the *Te Deum* and the *Arise, Shine!* Op. 25. The early development was due large to the increased control of harmonic material that comes through well-directed and diligently-pursued study. It manifested itself in successful experimentation—at first in the technic of composition, showing a growing mastery of harmonic counterpoint and form; then in a tentative reaching out after color and atmosphere. Clough-Leigher was applying the principles of development that inhere in education. He was serving an apprenticeship to himself. And the maturity of style of his later anthems is technically the natural outgrowth of his education and development. But it is not wholly to be accounted for in terms of technic. There is something more. What is it?

Hindu philosophy teaches that between the physical plane of consciousness and reality is hung the veil of Maya, illusion, which obscures our vision. Thus we do, indeed, "see through a glass, darkly," so long as we are in the flesh. Most of us are so occupied with mundane interests that we have little desire to pierce the veil. Our consciousness accommodates itself quite comfortably to vision through a darkened glass, and we are at least as well equipped as our fellows. But to the occasional man who would approach a little nearer to reality it is permitted to penetrate the outer folds of the veil on payment of the price, which always involves sacrifice of some sort, even though it be but the sacrifice of an illusion—of belief in the substantiality of that which is really unsubstantial. Through self-abnegation, through the purging experience of sorrow or disappointment, the veil grows thinner, and with it the illusion of physical reality loosens its hold and the truth of spiritual reality grows more apparent.

It is something akin to this process that one feels it must have been worked out in the later development of Clough-Leigher. There is at once an added depth, a firmer grip on reality. Even without sounding, we know that there is deeper water beneath his keel. Without know-

ing how or why, we feel that his vision of truth has grown clearer—and is not truthfulness the final "and the only test of lasting power" in art? As Ruskin has said, the flower of beauty blossoms out of the stalk of truth; but we find ourselves compelled to gather it by the stalk, not by the petals, for we "cannot hold the beauty, nor be sure of it for a moment, but by feeling for that strong stem."

Clough-Leigher seems to have gained an understanding that "is not intellectual, is not the result of scholarly attainments; it is the reality of all things brought to light," a reality that "dawns in faith and glows full-orbed in spiritual understanding." One need not inquire into his personal history for evidence that Clough-Leigher's vision had penetrated somewhat within the veil, for proof that he had come to see the truth in part "face to face." The glow of sunset splendor is never reflected from windows that do not turn their faces towards the west, and "objects utterly unlike the original do not"—and never can—"reflect that original."

The anthems of this period do not need detailed analysis. One's impression finds expression in a repetition of the same adjectives—depth, breadth, modernism, chromaticism, thematic intricacy—which apply alike to all. It is as if

"All instincts immature
All purposes unsure"

of youth, that needed to be followed and weighed in Clough-Leigher's apprentice period, had begun to bear fruit in an ecclesiastical dignity that may be said to be the predominating characteristic of his later compositions.

The service of the church is an allegory, a dramatic representation of the mystic way that Jesus trod and that humanity must one day tread. Clough-Leigher's newly acquired understanding of life brings him into harmony with this inner meaning of the service and attunes his music to the universal drama for which it forms a background of tone. He still employs an abundance of color; but it is no longer the brilliant scintillation of springtime. His work takes on the soberer, warmer tint of summer, and of its ornamentation it may even be said that some of its

"earlier grooves
Which ran the laughing loves
Around the base, no longer pause and
press."

His harmonies are no less chromatically modern, his counterpoint no less complex; but tonal and thematic intricacies lose themselves in the larger pattern. They have adjusted themselves to become parts of a grander whole, cogs in the

"Machinery just meant
To give the soul its bent."

Never for a moment does the composer lose sight of the fact that he is writing for the service of religion. His art has become as truly religious as that of the mediaeval mural painters. He dips his brush deeply into the experiences of the *via crucis*. To him who takes up his cross and follows humanity's Way-showers, life is sure to bring many a dramatic moment; and the path, though it will bring, too, many hours of "peace that passeth understanding," is sure to be beset with obstacles to be overcome. Clough-Leigher's music aims to portray the complexity of such life, rising at times to stupendous dramatic heights, breathing again a holy peace that transcends physical experience. To the listener it has a native simplicity, because it is true to life; but to the skilled analyst Clough-Leigher's is the simplicity of masterful complexity, in which the diverse elements of his technic have become accessories, each under the master's guidance playing its part in the drama of the soul.

The terms modern and chromatic occur frequently in an analysis of Clough-Leigher's compositions. They need a word of explanation. Many contemporary composers take a short cut to what they seem to think is modernism. Either they write tedious progressions of augmented triads—by which they delude themselves into a belief in their mastery of the six-tone scale—or they write ordinary progressions of trite chords, below the melody note of each of which they append a dissonant note at the interval of a major or a minor second. Such counterfeit of modernism is at best superficial, because it has little harmonic foundation. Augmented triads are perpetual interrogation points. Their continued use reminds me of a minister un-

der whose preaching I once sat, who invariably ended his sentences with the rising inflection of the voice; or of a man whose name, Ammi, was so suggestive that I imagined him going through life, forever propounding to himself the never-to-be-answered query, "Ammi Jones, or am I somebody else?" To me augmented triads, used profusely, are musical Ammis. It must be acknowledged that chords written with the added dissonance do possess a certain effectiveness, for in some mysterious way the dissonant note acts as a harmonic foreshortener; it causes the melody to stand out in bolder relief. But over-indulgence in such writing is like eating too much highly-seasoned cooking; the condiments are ruinous to one's digestion.

Clough-Leigher's modernism is not of this superficial sort. It rests on a solid harmonic basis. He relates tonalities freely, sometimes almost audaciously, but always logically. He is a master of key-relationship. He uses the augmented triad, but he does so sparingly and for the same reason that the orchestral composer employs the tone of the muted horn—for its color effect. In the setting of "He hath put down the mighty," MAGNIFICAT in F, Op. 50, and again in the setting of "He hath scattered the proud," MAGNIFICAT in C, Op. 51, he has used a procession of augmented fifths with startling dramatic effectiveness—in both instances to portray haughtiness. Clough-Leigher's chromaticism, upon which the structure of his modernism is erected, is a product of the Anger enharmonic treatment of the chromatic scale, whereby the number of chords available in a key, without implied modulation, is extended to cover practically every major and minor triad and derivative that can be formed within the chromatic scale. This explains his treatment of chords and inter-related tonalities. Modernism is no such simple matter as a progression of artificially altered block chords by means of which a fictitious value is given to harmonic commonplaces—far from it. Rather it rests on some such principle as that exemplified in Clough-Leigher's writing, a logically conceived interdependence of chords and keys, supporting a superstructure of intricate contrapuntal material.

One cannot but marvel at the depth

and richness of Clough-Leigher's later music. It seems to be a part of the all-in-all in which we "live and move and have our being." It is life; and life is synonymous with God. It matters little what poetical figure of speech we employ to give expression to our temporary conception of life—whether we call it a fountain of pure water, an ocean of light, or the message of truth. All are alike true; and all, paradoxically, are alike both adequate and inadequate. Every man who has attained a measure of true understanding accepts therewith the responsibility of message-bearer to humanity. He becomes a channel through which flows truth in some form, a mirror that reflects light. But the streamlet that trickles through most of us is pitifully meager; our mirrors are so beclouded that we reflect but a weakly and sickly image of the sun. Not so Clough-Leigher. The life stream that finds through him its channel is deep and of limpid clearness. The message that is intrusted to his lips rings out with Isaiahan eloquence.

This depth is everywhere evidenced in his later compositions, in which he has grown to depend more and more on massed choral and instrumental effects, writing fewer solo passages and dispensing altogether with the quartette idiom; until finally, in *THE CHRIST OF THE ANDES*, he has turned inevitably to the orchestra as a tonal auxiliary. Thus as his vision of truth has deepened he has instinctively sought for deeper channels of expression.

Clough-Leigher's message to the world is a single one. To assert this is no disparagement of his versatility, for it is doubtful if there has ever lived a man through whom more than a single message of truth has been delivered to humanity. The greatest of geniuses have found that it required their fullest development to grasp and to deliver adequately so much as one single phase of truth. Even Jesus's message was a single one. He came, as he said, "to bring life and immortality to light." This was his message, which he demonstrated by his life and by bringing to light the reality of life and immortality through his resurrection.

Opinions may differ as to what Clough-Leigher's message is. Perhaps it is not clear even to himself. But to me his

music stands for life as mobility. "In the beginning was the word"—sound; or vibration in any other form, if one chooses, for this is what I mean by mobility, the lowest terms to which we can reduce life itself. Without continuous movement life would cease to be life; it would be death. If one silences thought and excludes emotion, and penetrates to the very depth of his conscious existence, the ultimate that he is able to reach—as Bergson has said somewhere—is an impression of sensitive, quivering vibration, a blind pushing forward of the rapidly-fleeting present into an ever-dawning future, a perpetual becoming that never becomes. This is what Clough-Leigher's music seems to do. Art is life in miniature, a microcosmic representation of the macrocosm; and of the arts music possesses to the fullest degree this essential characteristic of life—mobility. Music of the type of Clough-Leigher's functions upon a plane of consciousness above the disturbing play of emotion and thought, and its ultimate impression is identical with that of life itself—a perpetual becoming that never actually becomes.

Clough-Leigher has developed the mechanism of message-bearing to a degree of efficiency that few attain. All that we ever know about life reaches us through two channels, intuition and intellect. Whatever life may be, to us the track that supports it consists of these two parallel rails, over which its messages run. We sometimes feel that intellect and intuition ought to meet, and we dream of a perspective in which they shall actually come together; but in experience they never do.

Intuition grasps the mobility of life. It opens the door, and the idea, like an angel from heaven, reveals itself in a sudden burst of blinding light, flooding the soul with truth. Intuition is a flash of reality; but it never interrupts life's mobility, nor does it linger to consummate plans for the delivery of its message. Hence the impractical nature of those who rely too largely upon intuition.

At this point begins the labor of intellect. Intellect does not claim to possess an innate knowledge of the subject; that is the function of intuition. But it is practical. It cuts from life's mobility certain minute cross-sections, which it

analyzes to discover their relationship. It then pieces them together, as successive camera photographs of immobility are pieced together to form the imitation of mobility that we know as a continuous cinematograph production—again the figure is Bergson's. Intellect deals thus wholly with immobility, with relations rather than with life. The poet's inspiration, the inventor's idea, the scientist's brilliant hypothesis—each is a flash of intuition. But in order to share its truth with others, in order to deliver to the world the message it contains, he must contrive somehow to embody it, either in language or in terms of pipes and volumes or chemical action and reaction. He must construct containers into which to pour his fluidic idea before it can be handled. To build this appropriate form is the task of the intellect.

This same analysis applies to the mental process of a Clough-Leigher in dealing with the stuff that we call musical inspiration. The composer approaches it from the same angle. The message of reality he grasps intuitively; but in order that the listener may receive and share it, his own trained intellect, dealing with the complex relations of tonality, rhythm,

and color, must build an appropriate form into which to pour the fluidic idea, a form through which it may filter in sequence and thus accommodate itself to the double-rail track over which the listener's impressions must travel. Clough-Leigher's is a single message, indeed—that of life's mobility—but into what marvellously beautiful containers he has poured it!

What can be predicted of Clough-Leigher's future as a composer? It would be idle to speculate on this subject, for a man in his forty-fifth year has as yet hardly reached the zenith of his power; but present tendencies point to expansion into orchestral writing, for Clough-Leigher's music has already reached a point where it is no way dependent upon the language of the intellect for assistance in delivering its message. Virtually it is already absolute music, for Clough-Leigher thinks already in terms of orchestra and the larger forms. In any event, whatever the medium through which his ideas may be expressed, we may be sure that his message will continue to be based on the eternal verities, its delivery virils and eloquent.

Pipes of Haskell Patent

II. Reedless Clarinet

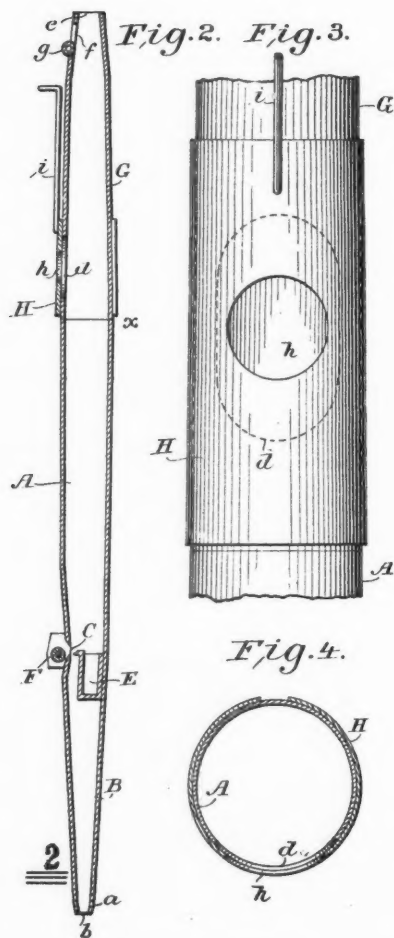
THE next series of patents to take our attention is that on the Clarinet, which was taken August 2, 1920. The chief difference between the Haskell Clarinet and Oboe is that in the Clarinet the upper portion of the pipe body, corresponding to that above the point of greatest diameter in the Oboe, consists of what Mr. Haskell calls a "qualifying complementary chamber," with the usual diminishing diameter as the top is approached, but with a decidedly conical top, open as in the Oboe, and supplied with its own tuning device. This Clarinet has two tuning devices, one for each portion of the pipe: The main pipe body is below x and has its tuning device in the form of a frictional slit sleeve which fits tightly over an elongated opening and which has a hole opposite this elongated opening.

Fig. 4 shows the slit in the sleeve in the back, and at d and h the elongated opening and the tuning hole. Fig. 3

shows how these two openings are utilized in the tuning of the main pipe body. Above this hole is the qualifying complementary chamber which Mr. Haskell invented to add to the fundamental tone those essential partial tones which characterize the clarinet quality. Being above the main pipe body, and deriving its vibration, and hence its tone power, from the pipe body itself, this qualifying chamber is properly situated to gain the exact strength of tone required for the essential upper partials of clarinet quality.

Of the problems which he had to overcome in this connection Mr. Haskell says:

"The peculiar shape of this complementary chamber was such that it responded only to the harmonics required to produce a Clarinet tone, and being superimposed it is just beyond the field of most intense vibration, and required very delicate adjustment of the hold h to pro-



REEDLESS CLARINET

Fig. 3 is an enlargement of the tuning sleeve portion; Fig. 4 is a cross section through the same portion

- | | |
|-----------------------------------|---------------------|
| A—body | a—toe |
| B—foot | b—port |
| C—mouth | d—elongated opening |
| E—cup | (end of pitch |
| F—roller | length of pipe) |
| G—qualifying compensatory chamber | e—open end of pipe |
| H—tuning sleeve (split) | f—tuning slit |
| | g—tuning roll |
| | h—tuning hole |

vide the proper harmonics; as, for instance, if the hole were too small it would interfere with the free speech of the pipe, and if it were too large the vibration primarily produced in the pipe itself would escape through the hole without imparting sufficient of its fundamental character to the superimposed complementary chamber to cause the resultant harmonics to be of sufficient intensity to qualify the fundamental tone."

And reflecting upon this situation, he conceived an idea which lead him on to another invention, which we shall deal with in a later article.

The fundamental pitch of the pipe is determined by the opening h in the tuning sleeve of the main body, while the pitch of the complementary chamber is similarly determined by the effective pipe distance between this opening h and the top of the tuning roll g . The effective accoustic height of the complementary chamber is one-half that of the speaking length of the main body, but actually the height of the complementary chamber is more than half the height of the main body. The illustration is drawn

to scale and shows the proportions clearly enough. This difference between the actual and theoretical length of the complementary chamber is due, it should be noted, to the decided tapering of the top of the complementary chamber.

The diameter of the hole h is the same as the width of the mouth, and is substantially two-thirds the diameter of the pipe at the point where the hole is located. Clarinet tone is qualified chiefly by the unevenly numbered harmonics, and of these the most prominent is the fifth above its octave; and it is this harmonic which Mr. Haskell had to add to his pipe in order to produce the true Clarinet—which he has done better than any other organ-pipe maker.

What would it mean to an organist to have the solo qualities, minus only the orchestral player's superbe crescendos and diminuendos, of a true Clarinet at his disposal every day of the year? That is what Mr. Haskell has given him. Not only has he produced a better clarinet quality than has hitherto been possible on the organ, but he has insured its being in tune with equal dependability with the rest of the organ.

Ray Hastings

DR. HASTINGS was born February 2, 1890, in Brainbridge, N. Y., remaining in that city long enough to complete his grammar school education there, when he went to the University of Southern California, from which he emerged with the diploma from the College of Music. The degree of Music Doctor was conferred upon him by Davis Music College, Los Angeles, in which institution he also studied.

The name of Ray Hastings is well known along the Coast and his fame has traveled the width of the continent, taking an example from the man himself who also traveled across continent from his birthplace in Bainbridge, N. Y., to his present position in Los Angeles, Cal.

Prior to his studies in the University College of Music, Dr. Hastings spent a short time in study in Chicago, and after his graduation from the University College in 1907 he traveled in Europe, studying with Joseph Bonnet, who was in Paris at that time; so that his playing represents a breadth that comes only to those who have traveled extensively and

not confined their activities to narrow paths.

In Los Angeles Ray Hastings has "the most prominent church position in the West," Temple Baptist, Los Angeles, where his Sunday congregations fluctuate between two thousand and three thousand. The music of Temple Baptist Church is the most prominent part of its Sunday services, and to adequately care for this most vital branch of the church's activity, two men are employed; Dr. Hastings as concert organist and service organist, and J. B. Poulin as choirmaster to take care of the large choral interests of the church.

His organ is a 4-78 Austin, and he uses it also in connection with all the activities of Temple Auditorium, in which the congregation holds its Sunday services. His recitals are always played from memory, and Dr. Hastings styles himself "a memory crank."

In composition Dr. Hastings has been active, having written for organ, choir, and orchestra. But possibly the thing worth noting most seriously at this time



RAY HASTINGS

is the material he uses for the programs that have attracted and held almost unprecedented audiences. Both in recital and in church service, the programs of Temple Baptist and Temple Auditorium are unique. Dr. Hastings and his associate, Mr. Poulin, are to be congratulated on their grasp of the fundamental principle back of all our work, namely, that what we are doing is not for our own selfish idealism and vain glory, but for the good of others. We can finish our few remarks about this active musician in no better way than reproducing a few presentative programs:

LITANY, SCHUBERT

Baritone: Call to worship, Hastings
Doxology
Invocation
"Diadem"
Responsive Reading
Anthem: *Inflamatus*, Rossini

Prayer
Response: Accept our prayer, Swift
Hymn
Scripture
Soprano: O Lord be merciful, Bartlett
Announcements and Offering
Quartet: Rock of Ages, Buck
Offertory Prayer
Address
Prayer and Benediction
Postlude: Gloria in Excelsis, Lemmens

EVENING SERVICE

Travel Pictures
Organ: Marche Aux Flambeaux, Clark
Mighty like a rose, Nevin
"Now the day is over"
Prayer
Choir Response: Accept our prayer, Swift
Hymn
Scripture
Baritone: Jesus lover of my soul, Robinson
Announcements and Offering
Anthem: My mouth shall speak, Demarest
Address
Prayer and Benediction
Postlude: Pilgrim's Chorus, Wagner

Salaries

ROWLAND W. DUNHAM

IN THESE days of h. c. l. the cry for higher salaries has inevitably hit the ranks of church organists. More money is demanded by workers in all lines of endeavor, so why not by us? We even hear suggestions and rumors of "organization" to produce the desired results. None of us would object in the least to an increase of greater or less proportions. Few of us are likely to get it. Before we say too much about it, however, would it not be well to pause and consider the situation—are we worth even what we get?

The report of an official of the A. F. of L. recently made much of the fact that the demands of the American workman were largely responsible for present conditions, through his failure to really do his work to his utmost capacity. The fact is he is not efficient. The more money he gets the less work he cares to do. He has his auto and silk shirts—all very well, properly used. But to enjoy these and other luxuries he must have more leisure. And to keep them up he must have still more money. The result we all know. The truth is he does not earn what he receives.

There is considerable doubt that the organist who performs his task conscientiously is adequately paid. He has two

Sunday services, from one to five rehearsals with the choir in preparation, ten or twelve hours a week practice at his organ, to say nothing of the time spent in planning his services, keeping up his choir organization, and examining new music. Yet, he is the man who has received no increase, and is saying nothing. Mr. Maitland's estimate that the church player gets more per hour than the movie performer does not apply to him. But he loves his work, which he does to the best of his ability without ostentation, and is happy.

On the other hand, there is the chap who plays the organ in church on Sundays who is always growling about the ingratitude of churches in general and his own in particular. Besides the labor of his Sunday services, he has a rehearsal in which to "run through the music for Sunday." Sometimes this ordeal occurs just before or after a service, especially if he is blessed (?) with a quartet of singers. As a well-known organist once said, his "choir usually rehearses *weakly*." He decides what shall be sung by closing his eyes and reaching into the cupboard for a bunch of music, a sort of "first come, first served" performance. When the preacher asks for an anthem in keeping with his subject he

Let the Words

NORMAN LANDIS

Let the words of my mouth And the med-i - ta-tion of my
heart - Be ac - cep - ta - ble in Thy — sight O
Lord my Strength — and my Re - deem - er.

From THE AMERICAN ORGANIST. Copyright 1920

is called unreasonable, and another grievance is silently registered in the mind of the organist against all churches and ministers. The organ music this fellow plays needs no practice and is worth just about as much as the pains he takes with it. A quartet needs no organization—a fact which commends that particular kind of a “choir” to the organist. New music is hastily selected at Easter and Christmas time, with perhaps an occasional burst of speed here and there throughout the season, when the singers complain. This organist spends perhaps sixteen or twenty hours each month for which he is paid from \$50 to \$75. Is he underpaid? He is quite willing to admit that he is.

All this may be somewhat overdrawn. But it represents a type which is numerous enough. There is a pathetically large number of organists who have little genuine interest in the music they give, either from artistic or purely business standpoints. In their indifference they are content to “get by” as easily as possible. They are essentially in this class even if not true to the type in all details.

What American music needs most of all is Sincerity. We are a commercial nation. That spirit is becoming inculcated in our musical life to an alarming extent. Idealism, as we are learning through our political gatherings, has no

place in this country of ours. Thus it is that we find reflected in our church music, where of all places it should not be, that spirit which is so hurting our artistic future.

Many of us feel that the present propaganda for “better salaries to organists” to be ill-considered. It would be vastly more valuable and, incidentally, more profitable eventually from the ulterior standpoint to make our slogan “better music to churches.”

Every organist knows how he stands; whether he is trying to give the very best that he can produce at each performance, or whether he is more concerned about his salary. Churches may sometimes be unfair to their organists. Isn't it true that just as frequently organists are unfair to their churches? It behooves us, therefore, to examine ourselves first before we complain too loudly about what we are being paid. We must not only earn our salaries, which we do not always really do; we must go farther. We must make our church music so much better that every service will be a revelation of the very finest that sacred music has to offer. Then, and not sooner, shall we have any moral right, individually or collectively, to institute a campaign to force our already hard-pressed churches to raise more money for our monthly checks.

Contrapuntally

V. Two-Part Writing (Continued)

CARL PAIGE WOOD

HERETOFORE we have restricted ourselves to such consonant intervals as would outline a major or a minor triad, or in a few cases the first inversion of a diminished or augmented triad. It is possible, however, to adopt a somewhat less rigid style in which the moderately dissonant intervals may be



briefly used in passing (D8a) conjunctly to a consonant interval, or they may even outline (D8b) a particularly obvious chord of the seventh. Sometimes a strongly marked melodic line may be so

insistent as to force the acceptance of otherwise dubious intervals, as in D8c.

Dissonant intervals have much more freedom, however, when added to the more stable ones in writing two or more notes in one part against one in the other part. That is, one tone (the “essential” tone) represents the triad while the others in the group represent an approach to the chord or a departure from it towards the next chord, or some embellishment of the chord. The traditional “orders” or “species” of counterpoint work out systematically different rhythmic relations between the two parts. The work we have so far done with the two parts in equal motion or “note against



D12b, but to write all four essential tones is rather begging the question of counterpoint. Changing tones as described above will be frequently available, with the difference that the return to the original

tone takes place within the one group, and we are ready to move on to a new tone for the next group. Care should be taken not to anticipate this new tone with the third (accented) tone of the group. Begin as before with a fractional rest, equal as a rule to a single unit of the counterpoint. The final cadence group must be carefully planned to fit the rhythm, but centering always on the essential tones *Ti* and *Re* (or *SoH*).

Organ Playing

Pedal Etudes: What and How to Practise

HOPE LEROY BAUMGARTNER

SINCE pedal technic is a very involved affair, in which almost every conceivable position of the feet may figure legitimately at one time or another, the question naturally arises, "In what order shall we take up the specific problems of pedaling?" or in other words, "What sort of practise is the most beneficial at the beginning?"

Perhaps a little of my own experience may illustrate what not to do. It was my fortune to begin organ study with a teacher who had been trained in the old school of pedaling, and I remember distinctly the hammer-like, stamping stroke with which I was directed to practise the first exercises. The textbook was an obsolete creation—now happily lost—and the exercises upon which the student was expected to erect his technic were fragments of scales and arpeggios, marked to be executed with alternate toes alone. Toward the close of the book some slight attention was given to work for heel and toe, but this was plainly regarded as an exceptional expedient, rarely to be used except in passages involving a mixture of natural and sharp keys. The scale footing included a few such brilliant models as this (for the scale of F Major): *lrlrlrlr, rlrirlrl* (ascending and descending by means of alternate toes alone).

After picking my way through this walking-on-stilts system of pedaling with the aid of two teachers, I was introduced by the second teacher to Nilson's incomparable *Technique of Pedal Playing*, but strange as it may seem, this work was regarded by him as a mere supplementary collection of advanced exercises—not as

a fundamental system of technic. In teaching the Nilson exercises at that time little attention was given to convenience of position and the utilizing of other portions of the foot than the two extremities, and I was permitted to adopt a faulty method of practise which unnecessarily strained the ankles and legs and resulted in speedy fatigue. Partly through instruction received from other teachers and partly through experience the ill results of a poor beginning were overcome, but not without the sacrifice of a great deal of valuable time.

It is probably self-evident that the foundation of pedal, as well as of manual technic, lies in simple diatonic figures of two, three, four, and five notes, and it is quite generally recognized now that such figures should be practised at first not with alternate "toes" but with "toe" and "heel" of each foot singly. For this sort of practise no better material can well be found than that of Nilson's *Technique*, which takes up in successive order diatonic passages in seconds, in thirds, and in mixed seconds and thirds; chromatic passages in seconds, and in mixed seconds and thirds (all for each foot alone); then octaves (both legato and broken) major and minor sixths and major and minor thirds (both legato and broken, for two feet) and finally passages in mixed intervals, together with suggested footings for all the scales. Perhaps the only criticism that may be made of this work is that the only edition in which it has appeared in this country is encumbered with a set of drawings and explanations inapplicable to the modern pedal clavier. Throwing away the cuts

illustrating the movements of the feet as applied to the obsolete straight pedal-board; and substituting a set of new illustrations drawn up in accordance with present practises in organ building and organ playing, would doubtless add to the usefulness of the text; but in the

occupy a slanting position on the keys, so that the points of contact between shoe and key are only on the inside edge (that is, the left side of the right shoe and the right side of the left shoe) and (4) neither the fore part of the foot nor the heel must ever be planted on the middle



absence of this the student may learn a great deal concerning foot positions by making a few private experiments in the placing of one of his own shoes in various positions on a modern pedal clavier. Briefly summarized, the points which the student should observe from the beginning of his practise are these: (1) the ankle must be kept perfectly free and loose, and it must never be allowed to bow outward, (2) the real toe must be raised sufficiently to avoid touching the pedal keys in all circumstances except the passing of one foot behind the other—an operation that had best be deferred until after a good foundation of single foot pedaling has been laid, (3) the foot must

of the top surface of a pedal key, but they must, on the contrary, push gently against the side of the key that is being played upon. (See previous article for illustrations of positions).

Most students seem to take up this system of pedaling very readily as applied to seconds, but experience considerable difficulty in applying it to thirds. But the difficulties encountered through a correct method of practise are as nothing compared with the difficulties encountered through failure to observe these fundamental principles. Intelligent analysis of the problem and perseverance in good methods will overcome all the difficulties.

In passages for two feet moving in octaves, sixths, or thirds, it is a very great help to let the knees rest against each other, for this simple expedient serves to steady both legs and to keep the feet the prescribed distance apart. Great care should be taken also in this class of passages to maintain the same points of contact that would be maintained were each foot to execute its share of the passage alone, the only legitimate exception to this rule occurring in those rather rare passages in which the right foot is required to play in the extreme low register or the left foot in the extreme right register, when it may be necessary (for a few steps of the scale) to play with the outer edge of the shoe sole. In broken thirds for two feet, and in general, in all irregular passages in which the two feet are required to play small intervals, common sense dictates the advisability of letting one foot play as near the black keys as possible, while the other takes a position perhaps five or six inches farther back.

Footings of certain difficult passages from standard organ literature, based on the principle of left toe, right toe, left heel, right heel, and reverse, as worked out by Nilson in his broken octaves, thirds, sixths and mixed intervals, make for much greater ease, security, and quietness than footings formerly in

use. We quote two familiar examples, one from Bach's D Major Fugue, and one from Mendelssohn's second Sonata. Footing A is the old style alternate toe stroke, footing B an improved, but not altogether systematic division, while footing C recommends itself as one in which the labor is divided as evenly as possible between the two feet, and as evenly as possible between "toe" and "heel" of each foot. These are typical of many passages that can be executed best by applications of the Nilson principles.

To conclude this subject without laying emphasis on the value of strict rhythm in the practise of pedal etudes and selected passages, would be neglect of an item of the greatest importance. No other class of musician has been so often or so justly accused of slipshod rhythm as has the organist, and if we are ever to take the criticism seriously, we must begin at the root of the matter—the management of the feet. Even in the simplest exercises metronomic precision of the beats should be insisted on: in this way only can we make steadiness of tempo a matter of second nature. This accomplished, we may freely modify the tempo for interpretative considerations, but never from a weak sense of regularly recurring accents, or because of mental sluggishness in ordering the movements of the feet.

The Convention Recitals

ROWLAND W. DUNHAM

THE THIRD Convention of the American Guild of Organists, held at Oberlin, Ohio, June 22-24, was one which will not readily pass from the recollection of those fortunate enough to have been present. At its conclusion the general opinion was that it had been the "best ever."

There were many things that contributed to make this gathering a notable one. A more suitable location could scarcely have been found. The beautiful campus, the splendid chapel with its large modern organ, and the atmosphere of culture and refinement combined to make for conditions favorable to a successful convention. Dr. Andrews, Prof. StIVEN and the Northern Ohio Chapter proved to be such excellent hosts that a certain informal congeniality made the occasion an unusually enjoyable one. The quality of the addresses and papers was high. The recitals were quite exceptional. Indeed, they surpassed previous series in excellence of content and performance, a fact which kept the interest at high pitch in spite of the close proximity of the individual recitals.

The organ at Finney Chapel was worthy of the task imposed upon it. It is one of Mr. Skinner's best efforts and, while the solo reeds at times seemed almost overpowering, the ethereal beauty of the softer combinations and the characteristic timbre of the individual registers gave the soloists rare opportunities for tonal color which were readily seized.

The business of the Convention took comparatively little time. Dr. Victor Baler, the warden-elect, presided at all the meetings in the absence of Mr. Demarest. So warm was the feeling of good fellowship and so high the enthusiasm that there was not a dissenting voice to the motion that the convention be an annual affair of the Guild. The invitation of Mr. Norton for the Illinois Chapter received preference over that of Mr. Maitland for the Pennsylvania Chapter. Frederick Schlieder expressed the hope that the next one might be held in conjunction with that of the N. A. O., of which he is the president. There was considerable informal talk during the various business sessions on subjects of

general interest. Hope Leroy Baumgartner, in the interest of console standardization, introduced a rather long and technical paper at the Wednesday afternoon business session. The Convention requested the Council to recommend this paper for publication.

The Convention was opened Tuesday morning with a letter of greeting from the Warden, Clifford Demarest, a cordial address of welcome by Dr. King, president of the College, and a short talk by Dr. Baier. Edward Dickinson's paper on "The Organist and Choirmaster in Religious Service" occupied the remainder of the morning. It was a scholarly plea for high standards in the ministry of music. Mr. Skinner, representing the Organ Builders' Association, read a paper in the afternoon on America's achievements in organ building. He spoke from his standpoint as a builder which naturally brought out some discussion. The main points of Mr. Hedden's talk on Guild Examinations have already appeared in THE AMERICAN ORGANIST in his own articles. The need for greater scholarship in the Guild cannot be overemphasized. Charles N. Boyd gave an excellent survey of the "Literature of Organs and Organ Music," which is to be published. A fine paper, ably presented, was that of James T. Quarles on "The Organist in the Concert Field." Two of Mr. Quarles' most important points were his protest against the "free playing of recitals by organists" and his plea for more general culture among organists and such requirements for A. G. O. certificates. Frederick Schlieder gave some rather unique theories in his treatment of his subject of Improvisation. Many of his suggestions were valuable, some of them open to speculation. He followed his talk with a practical demonstration of his theories.

The main attraction of the convention was doubtless the series of recitals. The unfortunate illness of Charles Heinroth, whose program as announced had been anticipated pleasurably, prevented the schedule from being carried out as originally planned. One fact seemed to stand out a program of inherent worth, acceptably played, so overshadowed one of less value that the most valiant efforts of the player of the latter availed little.

Eric Delamater's recital featured the remarkable Chorale-Prelude of Leo Sowerby. Notwithstanding its length, the originality and effectiveness of this modern composition made a profound impression upon the organists present. It is undoubtedly a work of great significance in a day when we are all most anxious to find organ music by native composers worthy of serious consideration. It was sympathetically played and warmly received. "Le Bonheur," by Herbert Hyde, which opened the program, was new to most of us. While not of the modern type, it was well constructed and at all times interesting. Mr. Delamater's own Intermezzo was a piece of distinctive qualities, well worthy of its talented composer. The Andrews sonata movements elicited the warm approval of the audience and Dr. Andrews was compelled to acknowledge the applause.

Mr. Courboin's recital was awaited with expectancy. His program was of a more "popular" character than might have been expected under the conditions. Nevertheless, his playing of it was of such a nature that the audience was stirred to great enthusiasm. Rollo Maitland's "Concert Overture" was well received. Many of us felt the Schumann "Abendlied" to be rather sentimentally played in spite of the obvious pleasure of the audience. Just why Mr. Courboin should select that youthful virtuoso piece, the Toccata and Fugue in D minor, of Bach, is a question. Certainly it does not represent the true genius of the master. Mr. Courboin played it in his characteristic manner. The celestial beauty of the Franck "Andante" and the dramatic splendor of the "Piece Heroique" were adequately presented. The Gigout "Grand Choeur Dialogue" brought the recital to a brilliant close. That this recital was a demonstration of Courboin's magnetic playing at its best is sufficient praise. If the personal element obtrudes itself into the music at times it is more than offset by certain effects and results which he obtains. We must have both our objective and our subjective players. Most of us have our preference.

If Courboin's playing was electrical, Lynnwood Farnam's might be described as marvellously satisfying in its perfection of technique, refinement, and artistic balance. It is wonderfully expressive, colorful, masterly in every detail. Many of the most experienced at Mr. Farnam's recital felt that nobody living could have quite equalled the playing of this man. After a splendid performance of the Intermezzo from Widor's First Organ Symphony, the new Introduction Passacaglia and Fugue by Healey Willan drew a tremendous ovation from the audience. The musical quality of this fine work places it at once in the very first rank of organ compositions in the larger forms of this era. To have heard it so perfectly played made a distinct impression on the audience. After the lovely Karg-Elert Chorale came that wonderful little gem, the Vivace from Bach's Sixth Organ Sonata. The clarity and cleanliness of Mr. Farnam's phrasing were well exemplified in this number. The second "big" number was the Roger-Ducasse "Pastorale." A slight flavor of the characteristics of Cesar Franck did not detract in the least from the freshness and originality of this work. Of the remainder of the program the Toccata of Jepson and the familiar Scherzo by Gigout made the greatest impression. Mr. Farnam's standing was clearly established by this recital.

Edwin Arthur Kraft is an excellent player with well established reputation, but there was nothing of vital character in his program for the occasion; the "popular" program will sound well enough by itself, but it suffers in contrast with more serious programs in such an event as a convention. Mr. Kraft's best playing came in the two Scherzos, one by Lemare and the other by Hollins.

A magnificent program, also splendidly played, came on Wednesday night. William

E. Zeuch's recital might be described as a truly American performance from the playing standpoint. It was masculine, virile and strong, yet withal expressive in the quieter moments. Careful, straightforward and clean in every note, there was nothing sentimental in the whole evening. Mr. Zeuch himself was dubious of the character of his "heavy" program, but certainly the spontaneity of the applause must have satisfied him that his selection was acceptable. Is it not a failing of American organ recitalists that they fear to give to their audiences the best of their repertory? Certainly this fear, which Mr. Zeuch braved, proved groundless in this instance at least. His Bach was solid and conservative, yet so clear and rhythmic that interest was aroused and maintained throughout. The beautiful canonic *Cantabile* of Jongen gave an opportunity for some expressive playing. The wonderful Third Symphony of Vierne, possibly that composer's greatest work, brought out his best playing. It is a high tribute to Mr. Zeuch and to the music he selected, that after a day full of music and discussion, the organists present were aroused to a veritable demonstration frequently during the recital.

Rollo Maitland's recital found an audience in a rather restless mood. Everybody was getting ready to go home. His program contained many "novelties" of lesser importance and was well received in spite of the unsettled audience. The recitals were on the whole of a high grade and uniformly well played. There were plenty of the newer works sprinkled in between the older classics and the shorter compositions of more or less value. There was a minimum of the trivial. American organ music had a generous hearing. The high lights of the recitals were the Sowerby "Chorale Prelude," the Willan "Introduction Passacaglia and Fugue," the Roger-Ducasse "Pastorale," and the Vierne Third Symphony. In a recital, especially before the American Guild of Organists, there are two considerations; the music itself and the playing thereof. Of these the more important by all means is the former, though we must not of course discount artistic performances. May succeeding conventions prove this to be true.

The 1920 Convention was an unqualified success. May we not hope and expect that those to come will be even greater ones.

The Convention's Literary Aspect

OSCAR FRANKLIN COMSTOCK

IT HAS often been remarked that musicians though well prepared in a technical way for their profession are remiss where the literature of the art is concerned, and doubtless this is in a measure true; for the crowded life that most of them lead, leaves little time for leisurely reading and cogitating over new ideas and problems that from time to time are presented.

Granting that there is some truth in this statement, it serves to strengthen the excellent scholarly ability displayed in the papers read, and the scholarly thinking displayed by those who took part in the discussions. This scholarly note was sounded in the opening session when the Oberlin College representatives, Dr. George W. Andreas, Dean of the Conservatory of Music, in introducing Dr. Victor Baier, the Warden-elect and presiding officer of the Convention; Dr. Henry Churchill King, President of the College, in giving the address of welcome; and Prof. Edward Dickinson, in his paper on the Organist and Choirmaster in the Religious Service. Dr. Dickinson said:

"The practical difficulty in the administration of church music lies in distinguishing between aesthetic impressions and devotional needs. The powerful effect upon the senses which music produces must not stop with musical gratification. Secular music is an end in itself. Not so in the church, where music must be an agent to another end, the promotion of piety and the spirit of worship. To establish and maintain this relationship, to reduce music from an end to a means, is the great difficulty which confronts the church musician."

Dr. Dickinson summed up by saying that the solution of the difficulties encountered lies in the close coöperation of minister and musician.

In America's Contribution to the Art of Organ Building, Mr. Ernest M. Skinner asserted that his aims were on the same level as the organist, namely, the determination to make good music, for which he provides the vehicle.

"Among devices introduced or perfected in this country are the electric action, the balanced swell pedal, the individual-valve wind chest and the centrifugal organ blower. The early electric actions were unsuccessful because too much dependence was placed upon electricity alone. The modern successful action combines electricity and air power. I regard an absolutely silent action as the last remaining step to be accomplished mechanically."

Mr. Warren R. Hedden, who has for years been the chairman of the Examining Committee, explained the aims of the Guild in elevating the standard by means of the examinations necessary to the acquirement of the two academic degrees, Associate and Fellow, and stressed the necessity for greater preparation for the tests, particularly reading at sight, transposing and harmonizing a melody as well as a figured bass. The candidates usually play the required pieces most acceptably, but lose out on these tests which could easily be prepared and with permanent benefit. Among the discussions which followed, the figured bass test was ridiculed as obsolete and impractical to which Mr. Hedden replied, "No one goes about talking Latin,

yet it is a requirement of a good education"—a convincing rejoinder. Mr. James H. Rogers urged rigidity especially in the transposing test.

Mr. Hope Leroy Baumgartner gave part of a paper on the Standardization of the Console, which showed careful thought and cleverness of invention. The reading of this paper was not finished owing to its length and shortness of time.

Mr. Charles N. Boyd, of Pittsburgh, gave a paper on the "Literature of the Organ and Organ Music," in which he displayed a remarkable knowledge of the subject. To know this expansive subject is stupendous, but to be able to give a digest of the works is a feat indeed, and an intellectual effort much appreciated by the gathering. The discussion by Dr. Brewer and others turned upon the merits of certain books mentioned by Mr. Boyd. The Art of Accompanying by Dudley Buck for one, which Dr. Brewer maintained is still a valuable guide and not to be relegated to the discard.

Mr. James T. Quarles, of Cornell University,

was most warmly received and read a very able paper on The Organist in the Concert Field, in which he accented the increasing importance of the organ in the concert hall and the increased responsibility of the organist in being thus measured by the high standards of musicians in other branches; he said transcriptions should be used only if the result is truly musical and really effective, and in places where the municipal organ supplies the place of a town orchestra; he held also that memorizing a program was not essential in a concert performer.

It is impossible to give anything like a proper appreciation of these fine papers which proved the literary ability as well as scholarly attainments of the writers, and served the purpose of giving many new thoughts to the Convention.

Note—Oscar Franklin Comstock, F. A. G. O., is the newly elected General Secretary of the American Guild of Organists, and THE AMERICAN ORGANIST is happy to present his scholarly résumé of the literary aspect of the Convention.—Ed.

Easy Anthems for Quartet or Chorus

Look Ye Saints

HARVEY B. GAUL

GOOD anthems for Ascensiontide are rare, and it is a strange thing that the church should pay so much attention to the Christmas and Easter seasons, and yet neglect the one event in the life of Christ that was more important than either his birth or his crucifixion: without the Ascension, what?

Mr. Gaul's anthem gives many fine episodes that emphasize the text exceedingly well. It opens with a suggestive eight measure prelude that at once arouses interest, not so much in itself as in what is to follow; and immediately the bass sings a finely set passage as shown in the first two staves of the

The musical score for "Look Ye Saints" by Harvey B. Gaul is presented in a standard four-part setting. It begins with a prelude for the piano, followed by the vocal entries. The lyrics are: "The e - lev-en-tye - day, / ei - ple went a - way in-to Gal-i - lee, in-to a moun-tain where / All power is giv-en un-to me in heav'n and earth,". The score includes a "Moderato" tempo marking and a page number "524" at the bottom left.

illustration; note the strong effect when the accompanying harmony changes from tonic. Three more measures, and the melody shifts to a sudden ending in A major, but immediately the accompaniment goes back to the key of F for a four measure interlude, ending suddenly in D flat as the bass continues on the phrase, "And when they saw Him." The "Him" is given great stress through the sudden shift of keys to F again, a miniature master-stroke.

Excellent writing is exhibited in the brief chorus phrases and the interlude which lead into the unison passage as shown in the third staff of our illustration. This staff is immediately followed by a unison for male voices, using the same theme transposed into the key of F, and again after four measures the key is shifted to A major for a full-choir unison. Though the appearance of some of the chorus parts is chromatically difficult, the parts are actually very easy to sing, because, in the first place, the composer has made good use of his themes and worked them over and over again so that they are second nature to the anthem itself, and in the second place all the modulations and chromatic passages are natural and musical; there is no straining, no apparent effort. The final section of the anthem, beginning with the 7th page, might better be taken in unison for all voices rather than for sopranos alone, because there has preceded it so much material of strong dramatic worth that if merely soprano unison or soprano solo is used, the effect will be one of disastrous anti-climax. This last section on "Look ye saints" is set to music that is thematically the same as the middle section; throughout, the composer has made good the-

matic use of his materials, which is much too rare in anthem writing. (Published by Summy).

O Eyes That Are Weary

J. C. BARTLETT

A BEAUTIFUL anthem that makes its appeal to all classes of hearers and offers many opportunities for studies in interpretation is this melodious number. It opens with a tenor solo that is easy and natural, accompanied by an independent piano part which adds somewhat to the interest; after slightly more than one page of tenor solo it modulates to the dominant and, as shown in our illustration, the contralto takes



the melody while the tenor adds an obligato for eight measures, when the bass joins in for four measures of trio, and then the soprano takes up the melody and finishes the section. Thus the first section is merely a tenor solo on the theme of the anthem, the middle section is a duet, trio, and quartet statement of the very same materials, and the third section returns to the tonic key in full four-part setting of the same melody, taken partly in unison with fine effect.

The text is emotional, almost evangelistic, and the setting is melodious and temperamental, though certainly not too much so. The number has been arranged as a solo, but the anthem setting does it much better; particularly in the sudden shifts of tonic basis from tonic to major third below is the anthem setting superior, for the harmonic change is settled by the voices themselves so that the solo (the soprano part) is working over a harmonic background of kindred tone rather than the foreign tone of the piano or organ.

While the congregation will undoubtedly prize this number as one of their favorites, the choir will view it rather from the viewpoint of the things that can be done with it. Almost every style of interpretation and accent is possible and legitimate in the presentation of the anthem, and choirmasters will find it a valuable work to use as a ground work for some interesting studies in the art rather than the technic of singing. (Published by Ditson).

I Will Lay Me Down

WILLIAM LESTER

OF AN entirely different type of melodiousness is this evening anthem. Calm, serene, smooth, altogether an admirable setting of the text. Its aim would seem to be rather to give an impression of a mood than a beautiful melody picture. In the former anthem we feel that the composer has

striven to give a beautiful piece of music, setting it accurately to words, and he certainly has succeeded; but in this number the aim was not so much beautiful music as beautiful mood, and he too has succeeded. Church music is uninteresting and one-sided unless it presents all types of beautiful music.

The anthem opens, and also closes (unfortunately), with the contralto solo as shown in the illustration. The accompaniment



merely furnishes the background, and sufficient rhythm to keep a contralto from dying in the middle of it. This solo is a serene melody of sixteen measures, all simple and very easy to sing; and its chief asset is its restfulness—no small asset in these frenzied days. The middle section is a four-part setting of the same melody, or something that starts very much like it, but soon wanders off into different materials in order to the more faithfully set the text. This section ends with a fortissimo so near its ultimate note that something else must come as a fitting close. The composer made the choice of a repetition of the contralto solo, and while it certainly gives the desired effect of repose, it hardly gives a satisfactory ending to any concerted number to have a solo coda. The composer could have just as well given something of remarkable beauty, with this contralto melody just as it is, but with three parts added as a subdued accompaniment. But it is too late for that and we must take the anthem just as it is—which is good enough to be worthy of a place in every repertory. This number, as all others mentioned in this series of articles, is suitable for quartet choirs and choruses of amateur voices; choirmasters with large choirs of trained voices that can sing anything from the difficult Hallelujah Chorus down to a Schaecker melody, will be able to find all the music they need, and will be paid sufficient salaries to warrant their going to the trouble of finding their own music; so we shall not consider either them or the would-be-Bachs to whom everything is poison and trash unless written by one of their foreign pets. These pages are written to help the busy organist far removed from the large publishing houses find things his choir can do well, his congregation enjoy well, and he take pride in working on. The basis of all true Art is simplicity—so we shall not scorn it. Each number is scrutinized very carefully, and snap judgments never give any anthem a place in these columns; consequently the organist who is seriously in earnest about his library can take each word for exactly what it means, being assured that neither fear nor favor has entered into the writing of them. (Published by Summy).

EXAMINATION REQUIREMENTS FOR 1921

American Guild of Organists



UNITED STATES AND CANADA



Authorized by the Board of Regents of the University of the State of New York

W. R. HEDDEN, MUS. BAC., F. A. G. O.

EXAMINATION CHAIRMAN

170 WEST 75TH STREET, NEW YORK, N. Y.

CANDIDATES for the Associateship must be Colleagues of the Guild, and Associateship must be attained before proceeding to the Examination for Fellowship.

Candidates for either of the certificates must secure 70 per cent. of the total marks in each section of the examination, *i. e.*, Organ Tests and Paper Work, and the Examination Committee reserves the right of decision in the case of any candidate who fails to obtain one-half of the awardable marks for each item.

The fees for examination are payable in advance to the Chairman of the Examination Committee, New York, or to the Dean of the local Chapter, as follows:

Associateship, \$10.00; Fellowship, \$15.00; Certificates, either class, \$5.00.

Candidates are required to take both sections of the Examination (Organ Work and Paper Work). Candidates failing in either section of the Examination may, upon a payment of half fee, be re-examined in that section, provided that such candidates re-enter for the next ensuing Examination.

Candidates should register not later than May 1st. All correspondence should be sent to the Chairman of the Examination Committee, Warren R. Hedden, 170 West Seventy-fifth Street, New York, N. Y. Enclose stamps for specimen papers.

THURSDAY, JUNE 2nd, 1921, TESTS AT THE ORGAN

Associate

1. Play the whole or any portion of both of the two following pieces:

(1st) "Prelude and Fugue in C Major," by J. S. Bach, Peter's Edition, Book II., No. 1, or Bridge and Higgs, Book III., page 70, or Breitkopf and Hartel, Book I., No. 1, or Widor Edition (Schirmer), Vol. III., No. 1.

(2d) "March on a Theme of Handel," in F, Op. 15, by Alex. Guilmant (Schott, of London, or Schirmer).

2. Sight reading test, "Trio," for the organ.

3. Play at sight from vocal score, G and F clefs, four staves.

4. Transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.

5. Harmonize at sight, in four parts, a given melody.

6. Fill up a figured bass at sight, in four parts, without pedal.

7. Modulate (a) to nearly related keys, and (b) to remote keys.

Fellow

1. Play the whole or any portion of both of the two following pieces:

(1st) "Fugue in A Minor," J. S. Bach, Peter's, Book II., No. 8, or Bridge and Higgs, Book VII., page 42, or Breitkopf, Book I., No. 4, or Widor Edition (Schirmer), Vol. IV., No. VI, page 66.

(2nd) The first movement, "Allegro," of "Symphonie VI., in G Minor," by C. M. Widor.

2. Sight reading test, "Trio."

3. Play at sight a short passage in ancient vocal score, with C, G and F clefs, four staves. (Alto and Tenor in the C clefs.)

7. Transpose at sight a passage in short score into two keys, neither more than a major third above or below the printed music.

5. Harmonize at sight a given melody in four parts.

6. Improvise on a given theme.

7. Fill up a figured bass, at sight, in four parts.

Text books recommended for both classes are "Graded Score Reading," Sawyer, "Transposition," Warriner, and "Keyboard Training in Harmony," Heacox.

FRIDAY, JUNE 3rd, PAPER WORK AWAY FROM THE ORGAN

9 A. M. 3½ HOURS ALLOWED FOR THIS PAPER

Associate

1. To a given melody add Alto, Tenor, and Bass parts.
2. Strict Counterpoint in two, three, and four parts, in various species and combinations of species. Three examples will be set. Text books recommended are Pearce, Gladstone, Kitson, Bennett and Macpherson. Candidates must be prepared to use the C clef for Alto and Tenor parts. (Restrictions are advisable, in Macpherson, Chapter V.)
3. Write answers to fugue subjects and show at least one counter-subject to each in double counterpoint at the octave. (Prout or Higgs.)
4. Questions in general musical knowledge drawn exclusively from "Music and Musicians," Lavignac.

Fellow

1. Strict Counterpoint in three, four, and five parts, in various species and combinations of species. Three examples will be set. Text books recommended: Pearce, Gladstone, Kitson, Bennett and Macpherson. (Restrictions are advisable in Macpherson, Chapter V.)
2. Write an exposition of a four-part fugue on a given subject, and also show a close stretto. This may be written for voices, strings, or organ. (There will be a subject suitable for each.)
3. Questions in general musical knowledge drawn exclusively from "Music and Musicians," Lavignac.

2 P. M. 3½ HOURS ALLOWED FOR THIS PAPER

Associate

5. Ear Tests: Write down from dictation two brief melodies, of which the keys will be announced and the Tonic Chords struck. Each passage will be played three times.
6. To a figured bass add Soprano, Alto, and Tenor parts.
7. To an unfigured bass add Soprano, Alto, and Tenor parts.
8. Write a sixteen-measure sentence, introducing appropriate modulations and cadences.

EAR TEST SPECIMENS

(a) Associate

(b)

(a) Fellow

(b)

The musical specimens are arranged in two columns. The left column is for the Associate level and the right column is for the Fellow level. Each column contains two examples, labeled (a) and (b). Example (a) is a single melodic line in treble clef. Example (b) is a single melodic line in bass clef. The notation includes various intervals and rhythms, with some notes beamed together.

Fellow

4. Ear Tests: Write down from dictation two progressions of chords, of which the keys will be announced and the Tonic Chord struck. Each passage will be played three times.
5. Orchestrate a given passage for a specified number of instruments.
6. To a given melody add Alto, Tenor, and Bass parts.
7. Add, to a given ground bass, Soprano, Alto, and Tenor parts in four different ways. First, with simple chords, then with passing and auxiliary notes, then with suspensions, and finally with imitations, making a continuous composition.
8. Compose the opening sixteen to twenty measures of the first movement of a string quartette. The first two or three measures will be given. Give a sketch of a suitable second principal theme.

Recital Programs

HARRIET ALLEN—St. Paul

Bach Prelude and Fugue Em
Gigout Scherzo
Mendelssohn 1st Mvt. (Son. 6)
Fairclough Eventide
Kinder Caprice A
Faulkes Concert Overture Ef
Piano-Organ: Grieg 1st Mvt. (Con. Am)

SAMUEL A. BALDWIN—New York

Footé Solemn March
Beethoven Largo (Son. 2)
Bach Toccata F
Heaton Allegretto Pastorale
Wagner "Fire Scene" (Valkyries)
Macdowell, To a Wild Rose, Deserted Farm,
Widor Fifth Symphony
[To a Water Lily]

Bach Fugue Ef
Hollins Spring Song
Stanford Sonata Eroica
Stoughton Within a Chinese Garden
Sheppard Desert Song
Rachmaninoff Prelude Csm. Melody E
Tschalkowsky Andante Cant. Bf. Marche
[Slave]

LUCIEN E. BECKER—Reed College

Russian Composers

Tschalkowsky Coronation Music
Rachmaninoff Prelude Csm
Ilyinsky Berceuse
Skriabin Etude Csm
Liadov Music Box
Tschalkowsky Finale Pathétique
Borodin Serenade (Petite Suite)
Cui Orientale
Tschalkowsky Marche Slave

MARSHALL BIDWELL—Sinclair Memorial Chapel

Boellmann Suite Gothique
Wagner Preiude (Parsifal)
Widor Scherzo (Sym. 4)
Merkel Allegretto A
Guilmant Allegro Assia (Son. 1)
Sheppard Desert Song
Batisse Communion G
Saint-Saens Marche Heroique

JOHN T. ERICKSON—Worcester

Faulkes Festival Prelude
Mozart Andante (Fantasie)
Clyde Concert Rondo
Watkins Communion A
Kinder In Moonlight
Demarest Pastoral Suite
Grison Offertoire Ste. Cecile
Yon American Rhapsody

GEORGE H. FAIRCLOUGH—St. Paul

Guilmant Intro. Allegro (Son. Dm)
Fletcher Fountain Revery
Faulkes Scherzo Dm
Alexis At Twilight
Stoughton In Fairyland
Yon Christmas in Sicily
Cole Song of Consolation
Kinder Festival March

GEORGE BUDDUS

Delmar Baptist—St. Louis

O—Larghetto, Beethoven
A—Festival Te Deum, Buck
I heard the voice, Barnes
O—Prayer and Berceuse, Guilmant
C—But the Lord is mindful, Mendelssohn
O—March Pittoresque, Kroeger

O—Andante Cantabile, Tschalkowsky
A—Grant us Thy peace, Gounod
O—Sonata 1, Mendelssohn
C—He shall feed, Handel
O—Serenade Romantique, Mansfield
Toccata, Dubois
S—Hear ye Israel, Mendelssohn
O—Offertoire F, Lefebure-Wely

ALICE KNOX FERGUSON—Dallas

Bartlett Meditation Serieuse
Sturges Caprice
Kinder Meditation
Baccherini-Douglas Minuet
Handel Allegro
Diton Swing Low Sweet Chariot
Demarest Sunset

BERNARD JOHNSON—England

Bach Prelude and Fugue Bm
Hollins Song of Sunshine
Sibelius Valse Triste
Smart Theme and Variations
Grieg Peer Gynt Suite
Rabke Fugue Cm
Johnson Aubade, Caprice
Wagner Overture (Die Meistersinger)

EDWIN ARTHUR KRATZ—Dayton

Hollins Triumphant March
Rachmaninoff Serenade
Dethier The Brook
Rimsky-Korsakoff Song of India
Meale Magic Harp
Hollins Scherzo
Wagner Overture (Tannhauser)
Hayden Minuetto (Sym. 11)
Wagner Love Death (Tristan)
d'Evry Meditation, Toccata

CARL F. MUELLER

Bach Prelude and Fugue Cm
Bach Largo Dm
Saint-Saens Prelude (Deluge)
Shubert Moment Musical Fm
Mason Cathedral Shadows
Kern Suite D

ALEXANDER RUSSELL—Princeton

American Program

Kramer Concert Prelude
Macdowell Dreams, A. D. 1620
Parker Melody and Intermezzo
Baldwin Sonata Cm
Schminke Festal Postlude
Horsmann The Curfew
Bird Oriental Sketch
Russell Andante Religioso
Miller Scherzo Symphonique

ERNEST H. SHEPPARD—Warren, Ohio

Guilmant Sonata Dm
Hanforth Melody C
Wolstenholme The Question, Th. Answer
Bonnet Caprice Heroique
Sheppard Canzone Af
d'Evry Meditation
Gillette Chant d'Amour
Schminke Festal Postlude

ERNEST PRANG STAMM—Tulsa

Stoughton Persian Suite
Buck At Evening
Dethier The Brook
Stebbins The Swan
Horsmann The Curfew
Puccini Finale Act 2 (Butterfly)
Elgar Pomp and Circumstance

Church Programs

WILLIAM RIPLEY DORR

Musical—Hinsdale, Ill.

O—Benedictian Nuptiale, Dubois
R—Veni Jesu, Cherubini
A—Praise the Lord, Maunder
ST—Love divine, Stainer
A—Legend of the Christ, Tschalkowsky
S—I think when I read, West
A—O Light divine, Kastalski
Sanctus, Gounod
Fierce was the wild billow, Noble
Ho every one, Martin
O—Marche du Cortège, Dubois

GEORGE H. FAIRCLOUGH

Musical—St. Paul

A—O how amiable, King

T—Lord is my Light, Allitsen
 A—Ho every one, Martin
 Violin—Adoration, Borowski
 Tutti—Creation selections, Haydn

LYNNWOOD FARNAM

Fifth Avenue Presbyterian—N. Y. C.

O—Adagio, Merkel
 Q—I will mention, Sullivan
 B—The Lord worketh, Handel
 O—Fantasia Fm, Mozart
 Pastorale Fm, Pierre
 L'Organo Primitivo, Yon
 In Summer, Stebbins
 Trio Gm, Saint-Saens
 Q—Jesus said, Stainer
 O—Cantabile (Sym. 6), Widor
 Q—Jesus the very thought, Rheinberger
 Praise the Lord, West
 O—Fantasia Cm, Bach
 Suite Gothique, Boellmann
 Scherzo E, Gigout
 Study Af, Schumann
 Q—O gladsome light, Arkhangelsky
 When the Lord turneth, Fanning

DEWITT C. GARRETSON

St. Paul's P. E.—Buffalo

O—Elegie, Boellmann
 A—Behold the Lamb, Spohr
 Communion Service G, Calkin
 King all glorious, Barnby
 O—Adagietto, Boellmann
 O—New World Largo, Dvorak
 A—Mag. Nunc Dim., Barnby in E
 Hark my soul, Shelley
 As pants the hart, Spohr
 Fear not O Israel, Spicker
 O—Rhapsody, Cole

RAY HASTINGS

Temple Baptist—Los Angeles

O—Tristan Vorspiel, Wagner
 B—Mother o' mine, Tours
 Q—My Mother, Ackley
 A—Dreams of Galilee, Morrison
 O—Gloria Patri, Hastings
 O—Wedding March, Lefebure-Wely
 Cavatina, Raff
 MC—My Anchor Holds, Towner
 S—Jesus Lover of my soul, Flotow
 A—My mouth shall speak, Demarest
 O—Evening Song, Schumann
 O—Rienzi Prayer, Wagner
 T—Be thou faithful, Mendelssohn
 Q—I'm a pilgrim, Marston
 A—The victory of faith, Berwald
 O—Triumphal March, Hastings

LATHAM TRUE

First Parish—Portland, Me.

O—My inmost heart, Brahms
 Q—Ho everyone, Martin
 D—Calm as the night, Goetze
 Q—Peace and quiet, Kotzschmar
 O—Prelude Am, Bach
 O—Elegy, Noble
 Q—Magnificat G, Clough-Leigher
 Nunc Dimittis G, Clough-Leigher
 O—MDCXX, MacDowell

Improvements Tutti Pistons

COMBINATION pistons that operate on the entire organ, all stops and couplers, are properly called Tutti Pistons. Manifestly they must be adjustable if they are to be of any real use. They are expensive to build, for each Tutti Piston in the organ means that every stop-rod and every coupler-rod must be equipped with one more piston catch. And they are useful only when the entire instrument is to be altered to certain set combinations.

Piston Masters

A GREAT improvement over these semi-useful Tutti Pistons is the Piston Master, a piston that does not operate on the stops and couplers direct, but upon other individual manual and pedal pistons. Thus, Piston Master 1 operates all the pistons in the organ that are numbered 1, and Piston Master 2 operates all pistons that are numbered 2. Now the Piston Masters have their limitations which the Tutti Pistons overcome, for the Tutti Pistons can be adjusted and laid aside like a hundred-thousand-dollar diamond necklace until it is wanted for some luxurious occasion, and any purchaser who can afford to pay the diamond-necklace price is perfectly welcome to them.

But usually there is no money to waste on luxuries in organ building, so the most advisable thing to do is to have Piston Masters in place of the Tutti Pistons. Their advantage is best seen by an illustration. The West Point organ, specified by Frederick C. Mayer and built by M. P. Moller, contains 12 manual pistons for each division, and 12 for the pedals. There are no Tutti Pistons; in their place Mr. Mayer uses Piston Masters, so that as a result he has 12 individual combinations that can be pistoned to each individual manual, and eight tutti effects drawn by 8 Piston Masters operating all the 1s, 2s, 3s, 4s, 5s, 6s, 7s and 8s in the instrument. The average console has 8 individual manual pistons and 4 Tutti Pistons, with the result that the player has only 4 optional tutti effects and only 8 individual manual effects against Mr. Mayer's 12 manual effects and 8 tutti.

Piston Masters are inexpensive and take up practically no room in the console; they are entirely electric. To be properly and logically incorporated in a console the Piston Masters should invariably operate on the pistons from 1 upwards and never from the top number downwards, for the reason that every organ has a No. 1 manual piston, while if the sequence began at the top there would be absolutely no uniformity; and there is also this other consideration, that the ordinary standard registrations for standard organ effects in crescendo order naturally begin with pianissimo on No. 1 and work up to fortissimo on say 5, 6, 7, or 8, and thus the Piston Masters should draw upon such sequences for standard organ effects. Fancy registrative effects should be relegated to the upper pistons of the series, 9, 10, 11, 12, etc., and if there are any uses for fancy tutti effects, the organist should also include in his specification a number of 12, 11, 10, etc., masters to make them possible.

Primer of Organ Registration

GORDON BALCH NEVIN

A DELIGHTFULLY printed little book of a hundred pages with beautiful illustrations of representative consoles and cases of the better sort. Its title would indicate it to be a book for the beginner, and this must be taken with literal exactness, for the maturer organists will find in it nothing but

the illustrations to interest him. It begins with a pianist, and ends by passing him along with a fairly good idea of what an organist must do to be musically saved; chief among the pieces of sound advice with which the book is filled is this, which may be summed up in the one word, "experiment." Organs differ so radically that to write a book on registration would be a terrible task; hence the author wisely writes a book on what every organist must go through with before he can reach the stage where registration is possible.

In the preface is this statement that the organist "must be the possessor of a well trained, keen perception, nice discrimination, and well ordered imagination, schooled to select and blend with exquisite taste" the tonal forces at his command. The author then proceeds to point out by elementary a b c processes how the very beginner should acquaint himself with the registers by pulling this stop, then that, then the other, and then by combining them, contrasting them, trying them in different octaves of their compass.

There is no limit to the proper combinations that can be had on even a small organ and the author wisely says "It is an open question whether one may not say that any

combination is good and useful—provided it is used at a time and with a composition to which it is suited." Thus a Great 16' diapason and a 2' piccolo or a IV rank mixture would form a combination that would be useful and even delightful—providing the player has the "keen perception" or "well ordered imagination" to use it. When an author writes of the organ in this liberal and honest fashion he deserves the thanks of us all.

As a book for the very beginner, before he has taken his first lesson, it is an invaluable work, and will save the busy teacher much time and patience; besides, it may give the student a more liberal hint than many teachers are willing to give him.

Finally there is an appendix with a "Dictionary of Organ Stops," which in reality is a very brief catalogue of the most common registers of the present-day organ; each register has its brief word of description dealing with the pipes or the tone or derivation, and then are added a few corresponding registers that may be substituted for each of the registers named—a sort of synonym for each register. Various pipes are illustrated to make the registers mean something more definite to the student. Altogether the book is a valuable little "Primer" and is well written and excellently illustrated. (Ditson).

News and Notes

Personal

Richard Keys Biggs, organist of the beautiful Queen of All Saints Chapel, Brooklyn, sailed July 9th for France for a vacation, after a strenuous season of organ and choir work, having organized a new boychoir and brought its work up to a high plane in one brief season at the Queen of All Saints. This is Mrs. Biggs' first visit to her native land since her marriage and subsequent residence in America.

Clarence Dickinson was honored with the degree of Doctor of Letters by Miami University, Oxford, Ohio, at the University's one hundred and eleventh Commencement in June. Dr. Dickinson already held the honorary degrees of Master of Arts and Doctor of Music from Northwestern University.

Rowland W. Dunham, Dean of the Central Ohio Guild, was married June 16th to Miss Ruth Terwilliger, the ceremony being performed by Rev. Irving Maurer, pastor of the Central Congregational Church of Columbus, of which Mr. Dunham is organist. Mr. and Mrs. Dunham spent their honeymoon in Cleveland and Niagara, ending on the return trip with a visit to the Guild Convention in Oberlin.

Edward A. Hanchett has been appointed organist of Midland Theatre, Hutchinson, Kansas.

Warren R. Hedden, Chairman of the Examination Committee, sailed July 10th for a month in the West Indies.

Otto T. Hirschler, who recently transferred

his activities from Coe College, Cedar Rapids, to Bible Institute, Los Angeles, has had a very busy first season, and is highly pleased with his move westward. June the 8th his choir (of the Church of the Open Door) gave a concert which was so successful as to call for a repetition on the 21st; on the 18th he gave an interesting program of organ music and vocal selections by the Institute Male Quartet; and at the annual May Festival concerts of the Sunday School Festival Chorus of Los Angeles County, Mr. Hirschler was the organ soloist.

Ernest H. Sheppard, composer and author of a series of articles in THE AMERICAN ORGANIST on church organ playing, is having a busy season in Warren, Ohio, in spite of vacation time. He recently had three recitals in two weeks in his church, one for the graduate nurses' commencement exercises, and another for the students and faculty of Dana Musical Institute.

Professional

The **Mendelssohn Club** of Philadelphia, under the direction of N. Lindsay Norden, gave a concert June 23d in Willow Grove, Penna., in conjunction with the Victor Herbert Orchestra.

The **examination candidates** for the Guild examinations made a very poor showing this year; about 50% of the Associate candidates failed, largely on account of "extremely bad counterpoint;" only 5 out of 19 Fellow candidates passed.

The **Mendelssohn Club Prize** competition of \$100.00 for an eight part a cappella chorus of large calibre has been extended so as to remain open till September 1st. Full particulars may be had of G. U. Malpass, 6711 North 6th Street, Philadelphia.

For the inaugural concert of the new organ in Gordon Street Christian Church, Kinston, N. C., **Albert Emerson Mulliberger** arranged a program of organ, vocal, violin, clarinet music, playing nine shorter organ numbers as his part of the well-contrasted program.

Washington State Music Teachers' Association held its **Fifth Annual Convention** in the beautiful Meany Hall of the University of Washington, Seattle, Wash., June 29th to July 1st. An excellent and inspiring program was arranged under the chairmanship of Carl Paige Wood, of the University Faculty, who is also Vice-President of the Washington M. T. N. A.

"**Humoresque**," a remarkably human photoplay to which music has been scored by Hugo Riesenfeld for the Criterion Theatre, New York, has already run many weeks and is having such continuous success that its producers expect to make a record with it. It is a new form of artistry in which music (organ music, during the relief shows) plays a most important part.

The **solo music numbers** in the Rivoli Theatre, New York, where Firmin Swinnen and J. Van Cleft Cooper are engaged as organists, in one week's program included an exceptional list: Goldmark's Queen of Sheba Overture for full orchestra, Schuman's Carnival Episode for orchestra, Hoch's "Recollections of Prague" (a trumpet virtuoso solo), and Mascagni's Intermezzo arranged for organ.

An opera, "The Pied Piper of Hamelin," by **Joseph W. Clokey**, of Miami University, Oxford, Ohio, was given two performances by the music department of the University with special soloists in the title roles. According to the local press the opera was a great success and was adequately performed; it was accorded an enthusiastic reception at both performances. The opera project was undertaken some years ago, but the work moved slowly and was not ready for performance till two years ago when the war held up temporarily. This is Mr. Clokey's first opera, but its success will probably encourage him to further activities.

The **Wanamaker Stores** organ recitals played by **Charles M. Courboin** as guest recitalists were concluded in the June 3d program. Mr. Courboin played in all approximately 250 compositions to an aggregate audience of 130 thousand, and the final analysis of his programs shows a decided improvement in the courtesy shown American composers, though some of the best and biggest American compositions are still omitted from this remarkable organist's repertory. Mr. Wanamaker sent his Concert Director, **Alexander Russell**, to Europe this summer, where he will later be joined by Mr. Courboin in

the search for literature of novel worth for next season's programs. Mr. Wanamaker is one of the organ's most liberal patrons.

Magazine

"Will you please name some collections of organ music for use in moving picture houses." The latest thing is being undertaken by the H. W. Gray Co., New York; it comprises a collection of organ music and arrangements, to be published in two volumes.

Do not send **special delivery letters** to our office unless the special delivery stamp will facilitate getting them into the mails in your city. In our part of New York City the mails are delivered so frequently that special delivery stamps are of no use except on parcel post packages.

From an English subscriber: "Seeing the **remuneration of a cinema organist** is very good, would you think it worth while coming over to take up that work?" Photoplay-ers start at possibly \$35.00 a week, and in average houses we are informed they range around \$45.00 a week; but the standard union wage for the theatre musician is now \$70.00 a week, so that \$70.00 is the minimum for an organist in a union house, while the better players range above that, according to their name and the house they are fortunate enough to get. Relief players usually work seven days a week from 12 to 2 and from 5 to 7, while the chief organist plays from 2 to 5 and from 7 to 11:30, with, of course, ample rest periods during the orchestral performances. The only drawback of photoplaying is that it takes all one's time and demands seven days work each week; he is virtually a slave to the theatre, he can go nowhere, attend no concerts, take no recital engagements, nor have a seventh day rest.

Who is to blame? A subscriber writes: "I was very much pleased when you started the photoplay department * * * but for the love o' Mike, let some editors and writers visit some other city besides New York and find out that there are other musicians just as good." Very true. But music magazines, unless published by rich corporations, cannot afford to send writers into other cities in search of materials; the best they can do is to try to induce the musicians of those other cities to write of their fellow musicians. And there is the difficulty. Those who are asked to undertake these important missionary writings too often decline; they are too busy, they say, or they do not know anything about the subject mentioned to them, or they do not write well enough for print, or a number of other excuses which do not excuse one bit better. For the sake of your fellow musicians and your civic pride, write a complete article on the organists of your own city, and see how quickly we prepare it for print. Occasionally articles are held many months before being printed; one such excellent one on Scranton is meeting that fate, but it will appear soon.

There is a possibility that THE AMERICAN ORGANIST will be able to place a young organist in a **desirable position** in the vicinity of New York City at small salary, but with new organ and a volunteer chorus. The equipment at his disposal will give him every opportunity to develop his profession and prove his worth for better things. The salary will be very small, but any students interested in the work should place their names on file with our Registration Bureau at once, giving full particulars as to themselves; there is absolutely no obligation of any kind attached to the services of the Registration Bureau, excepting, of course, that the registrant must be a regular subscriber to THE AMERICAN ORGANIST. We are unable to make any definite campaign as yet in behalf of this branch of our work, and such vacancies as we have to offer come to us in the regular routine of business; we are

anxious to have applicants to give churches and theatres that call upon us for such services.

The **Examination Requirements** of the Guild for 1921 are printed in this issue by courtesy of the Chairman of the Examinations, Warren R. Hedden, Mus.Bac., F.A.G.O., who is at present spending his vacation in the West Indies. Proofs have been very carefully read so as to eliminate all possible error, but the magazine takes the blame in case of any misprint in the absence of Mr. Hedden's personal supervision of the plates; in case any error is discovered later the requirements will be reprinted upon Mr. Hedden's return, but they are given now for the benefit of those students who may wish to begin their preparations immediately—experience having again this year shown the need of such diligence in preparing for these most important tests.

IMPORTANT PUBLICATIONS

Clough-Leigher

Magnificat and Nunc Dimittis in A minor.....	.25
“ “ “ “ in B flat.....	.25
“ “ “ “ in C25
“ “ “ “ in F20
Communion Service in D12
“ “ in E minor.....	.12
Christ shall give thee light.....	.15

INTRODUCTION PASSACAGLIA and FUGUE

By HEALEY WILLAN

Price \$1.50 Net

Translation:—

The Introduction, Passacaglia and Fugue by Mr. Healey Willan is a rare and admirable composition; conceived in an extraordinarily pure and lofty spirit, built up on solid architectural lines, illumined by the light of harmonies by turns sumptuous and delicate; this work does the greatest honor to the organ-literature of our time and to the musical productivity of the New World.

(Signed)

JOSEPH BONNET.

July 8, 1919.

SYMPHONIE pour ORGUE

Opus 18

By EDWARD SHIPPEN BARNES

Price \$2.00 Net

Mr. Barnes is unquestionably one of the most gifted of that group of younger American organ composers and virtuosi who have been influenced by the teachings of the modern French masters of the instrument. His *Symphonie* does credit alike to himself and to the great Parisian master, Louis Vierne, to whom it is inscribed. Within the compass of five movements there is a fertile development, always organistic, always playable, of an inventive gift whose charm of conception is always paved with distinction of utterance.

3 East 43d St.

G. SCHIRMER

New York